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10.22.08

Why is Gavin Newsom against every single ballot item that would take the city in a more environmentally sound direction?

EDITOR'S NOTES

By Tim Redmond  
> tredmond@sfbg.com

Our 42nd anniversary issue is all about creating a sustainable San Francisco. So, in many ways, is the Nov. 4 ballot.

Think about it. If you were going to design a blueprint for a sustainable city, it would have to include a clean-energy policy. That's Proposition H. It would include provisions to make sure that a diverse population could afford to live here. That's Proposition B. It would shift some of the tax burden off the smallest businesses and make sure the rich pay their fair share (that's Props. N and Q). A sustainable city would need progressive leaders who understand that land-use planning can't be run by developers. Electing Eric Mar in District 1, John Avalos in District 11, David Chiu in District 3 would keep the Board of Supervisors in progressive hands.

And of course, you'd want a mayor who makes sustainability a hallmark of his administration. So why is Gavin Newsom against every single ballot item that would take the city in a more environmentally sound direction?

He's against Prop. B because he says he doesn't want to tie his hands when it comes to future budgets. But this is a mayor who has refused to spend the affordable housing money the

supervisors have allocated, and who insists that plans to add more than 50,000 new housing units, 85 percent of which will be affordable only to the top five percent of San Franciscans, is a sign of progress. He isn't promoting a sustainable city; he's promoting a city for millionaires.

Newsom's against Prop. H because ... wait, why is he against

it? He's never really explained himself — except through his proxy, Eric Jaye, who also happens to be running the \$5 million Pacific Gas and Electric Co. campaign against H. Newsom doesn't want a sustainable city; he wants a private-power-monopoly city.

He's against the progressive supervisorial candidates and the progressive tax measures because,

I think, he wants to keep the current power structure, controlled by downtown and landlord money, safely in place. That's not a move toward a sustainable city; that's leaving in charge the very same people who got us into environmental trouble in the first place. SFBG

THIS MODERN WORLD

THIS WEEK: A FEW OF JOHN McCain AND SARAH PALIN'S 100% GENUINE AND EXTREMELY COMPELLING REASONS TO VOTE FOR JOHN McCain AND SARAH PALIN

OBAMA IS **INEXPERIENCED!** HE HAS CERTAINLY NEVER HAD TO KEEP AN EYE ON PUTIN REARING HIS HEAD AND COMING INTO THE AIR SPACE OF THE UNITED STATES OF AMERICA AND, UM, STUFF LIKE THAT!

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JOE BIDEN IS AN **ELDERLY POLITICAL INSIDER!** HE'S BEEN IN WASHINGTON SINCE I WAS, LIKE, IN SECOND GRADE! HE REPRESENTS THE **STATUS QUO**--AND WE REPRESENT **YOUTHFUL ENERGY** AND, LIKE, **CHANGE!**

THAT'S RIGHT, MY FRIENDS! WHAT THE **YOUNGSTER** SAID!

JOHN McCain IS THE **REAL REFORMER!** IF BY "REFORMER" YOU MEAN SOMEONE WHO HAS LONG DESCRIBED HIMSELF AS AN **OPPONENT** OF MOST GOVERNMENT REGULATION! BUT ONLY NIXON CAN GO TO CHINA, RIGHT, MY FRIENDS?

ONLY **WHO CAN GO WHERE?**

THE OBAMA CAMPAIGN IS ALWAYS **LOOKING BACKWARDS!** THEY KEEP BRINGING UP THE **BUSH** ADMINISTRATION AND STUFF! I MEAN, THAT'S, LIKE, **ANCIENT HISTORY**, DON'TCHA KNOW!

WHY WON'T THEY ADDRESS THE **TIMELY** ISSUES, MY FRIENDS--SUCH AS THE **WEATHER UNDERGROUND?**

AND OF COURSE--OBAMA IS **ERRATIC!** JOE THE PLUMBER DOESN'T NEED **THAT**, MY FRIENDS! JOE THE PLUMBER NEEDS THE **STEADFAST LEADERSHIP** I HAVE EXHIBITED **THROUGHOUT** THIS CAMPAIGN! JOE THE PLUMBER DESERVES NO **LESS!**

AND IF **THAT** DOESN'T WORK FOR YA--**I'LL BE BACK IN 2012!**

WHAT?

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LETTERS

**GOOD SCHOOLS, CLOSE BY**  
Your editorial of Oct. ("Editors Notes," 10/15/08) discusses the upcoming election and the downtown business interests you fear will hijack the outcome.

The article notes, in passing, that Eric Mar opposes "neighborhood schools" an idea you equate with "resegregation." This is intolerant and short-sighted thinking on your part. There is nothing wrong with parents in every neighborhood wanting their kids in a school that is close to home. In the Outer Sunset District, where I live, I watch working families shlep kids on Muni to schools far outside the neighborhood. Yet there is a perfectly good school literally across the street.

These are not the concerns of upper-middle class elites. The neighborhoods reflect the city's true melting pot: Asians, Irish, Russians, Indians, and others. We all want the same thing for our kids: good schools, close by.

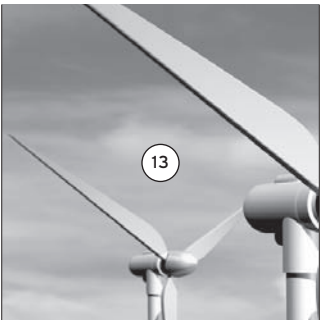
The saddest fact is that my children don't know all the neighborhood kids, because they do not attend school together.

Scott Bloom  
San Francisco

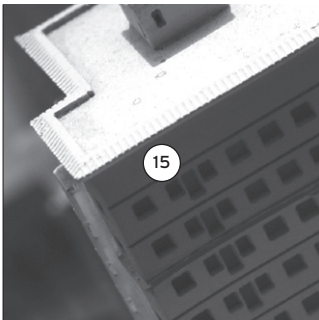
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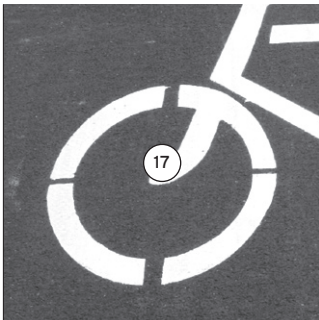
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## LETTERS

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### CASH AND LIES

Your excellent coverage of downtown's attempt to buy SF's elections ("The landlords slate," 10/15/08) again raises my eternal question: this is democracy? How can it be that over and over again in San Francisco, the most "liberal" city in the United States, we allow those with money to threaten the democratic process with their endless supply of cash and lies? The Chamber of Commerce, the Board of Realtors, Plan C, and all the others are a cancer on the body politic. Is there a doctor in the house to remove the cancer?

**Tommi Avicelli Mecca**  
*San Francisco*

### THE BUSH SEWAGE PLANT

I am disappointed in the position taken by the *Guardian* on Proposition R ("Endorsements," 10/8/08). The two reasons you put forth to justify your decision make no sense. You claim that renaming the plant would be insulting to the workers, but the union that represents these workers (Service Employees International Union, chapter 1021) has endorsed the measure.

Then you suggest we name something awful after Bush instead of our "pretty good" and "pretty important" sewage treatment plant. But that's completely missing the point. What this proposition really asks is: do we San Franciscans believe that somewhere in America, or in the world, there should be a sewage plant named after Bush? Do you think that in the future, every time we land at the George W. Bush Airport or cruise on the George W. Bush Freeway, we will find solace knowing that back home we can flush into the George W. Bush Sewage Plant?

**Pierre Saslawsky**  
*San Francisco*

### PEEPLER AND THE BUS DEAL

The portrayal of Chris Peoples in your endorsement ("Endorsements," 10/8/03) was quite accurate — he's a transit wonk who is out of touch with the bus riders he was elected to serve. But one correction: he was not merely "involved" in the Van Hool bus contract, but is the main promoter (although he never puts that in ballot statements because he knows that would be a loser). The

What this proposition really asks is:  
do we San Franciscans believe that somewhere in America, or in the world, there should be a sewage plant named after Bush?

Pierre Saslawsky

design of the new prototype is vastly inferior to American buses that cost about \$70,000 less and would keep good manufacturing jobs in America.

Your only inaccuracy about me was that I ran against Greg Harper in 2000, not 2004. And it should be noted that three members of the seven-member board now agree with me about the Van Hool contract, so I would tilt the balance.

Your conclusion in endorsing Peoples doesn't seem to match the facts.

**Joyce Roy**  
*Oakland*

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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- NOV 1** Fall Night Delight San Rafael
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# GUARDIAN

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#### IN THE BLOGS

**Politics** Newsom's economic stimulus plan, Colin Powell's two sides, Obama's money

**Noise** Britpop faves, gayest videos ever, Justice: the Movie

**Pixel Vision** Francophile fashionistas, Street Threads, stolen art, Italian culture

By Tim Redmond

#### THE ANNIVERSARY ISSUE

When I first started writing about sustainable cities in the *Guardian*, I was 28, the paper was 20, urban environmentalism was still considered an oxymoron in much of the mainstream political world — and we didn't have a name for what we were discussing.

In fact, the story I wrote on Oct. 15, 1986 was called "The city reconceived — a radical proposal" It was part of our 20th anniversary issue, but it wasn't on the cover, and it wasn't the lead feature. It was just something I had been thinking about a lot at the time, and since I was reporting a lot on everything that was wrong with city planning, it seemed to make sense to step back and talk about the way things ought to be.

It's kind of strange to look back at that article today. So much has changed; so little has changed.

"It's easy to argue that the problems are national, even international in scope, and that no progressive economic policy is possible without basic, fundamental changes in the US economic system," I wrote. "I'm sympathetic to that sort of argument, but somehow, it doesn't satisfy me. A transformation of the nation's economic orders is a long way off — and it may not be possible at all unless the seeds are sown at the local level."

I can see from the interviews I did back then the beginnings of what is now known internationally as the sustainable city movement. In 1986, there were a few scrawny nonprofits and a handful of aca-



## A city transformed

Fighting the power structure, and building a sustainable community, for 42 amazing years



GUARDIAN ILLUSTRATION BY MONA CARON

demics; today there are think tanks, institutes, reports, studies, commissions. Mayors all over the world talk about sustainability; here in San Francisco, Gavin Newsom has a full-time \$130,000-a-year staffer dedicated to developing environmentally sustainable policies.

And yet, when you look at what the word really means, and what a truly sustainable city would

look like, you realize that, 22 years later, we're still talking about a city reconceived. It's still — in terms of what politicians like Newsom are putting on the table — a pretty radical proposal.

Gro Harlem Brundtland, the former Norwegian prime minister, chaired a United Nations commission in 1983 that came up with

what is probably the first official definition of sustainable development: "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." An urban planning conference in Berlin in 2000 adopted a sustainability statement that talked about "the flow principle, that is based on an equilibrium of material and energy and also financial input/output."

The Vermont-based Institute for Sustainable Communities goes a bit further: "Sustainable communities have a strong sense of place ... They are places that build on their assets and dare to be innovative." You can look on the Web and find a thousand more statements and definitions, some highly technical and some so hippy-dippy they're painful to read.

But in the end, any real definition of a sustainable city starts with the second part of the phrase.

Cities are eternal. The world's great metropolises have always outlived modest constructs like nations and empires. They are, as the late urbanist Jane Jacobs used to say, the building blocks of society.

But in the United States, and in much of the rest of the world, cities have become part of a globalized economic system that severs the use of products and services from their origin. Where did that burger you just ate come from? How about the lettuce at the supermarket? The clothes you wear to work? The electricity you use when you turn on your computer? Who controls the flow of money into and out of

CONTINUES ON PAGE 12 »

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## ALERTS

By Anna Rendall  
and Steven T. Jones  
> alerts@sfbg.com

## THURSDAY, OCT. 23

**Fight back against landlord lies**

As the *Guardian* has been reporting (see "Downtown's slate," Oct. 15), downtown political action committees representing big landlords, realtors, corporations, and other property-based interests groups are targeting progressive candidates for the Board of Supervisors with an avalanche of misleading mailers and broadcast spots, particularly in Districts 1, 3, and 11. The San Francisco Tenants Union and labor leaders say the effort threatens rent control, tenant protections, workers' rights, and other important safeguards against abuses by property owners. And they're fighting back with an informational picket outside the downtown office of the Board of Realtors.

5:30 p.m., free  
Board of Realtors  
301 Grove, SF  
www.sftu.org

**Stop the crackdown on kids**

Several fall ballot initiatives target young women, and the group Radical Women wants to see them defeated. "Young Women Organize to Stop Bigoted Ballot Measures" is a brainstorming event aimed to defeat Proposition 4, the Parental Notification Initiative, which would force minors to tell their parents if they're having an abortion, and Proposition 6, the Runner Initiative, which would penalize young people who commit crimes more harshly.

Strategizing takes place over a dinner, vegetarian options available.

6:15pm, \$7 donation  
New Valencia Hall  
625 Larkin, Suite 202, SF  
415-864-1278  
CalRadicalWomen@yahoo.com  
www.RadicalWomen.org

**Promoting Democracy**

Investigative journalist Akbar Ganji has been jailed for publishing incriminating stories against Iran's former president and other powerful figures in the murder of five critics of the administration. Now he travels the world meeting with experts on human rights and is making a stop in San Francisco, where he will talk about his experiences and how they tie into Islamic law and democracy in Muslim countries.

6-7 p.m., \$15 Non-members, \$5 students with valid ID  
World Affairs Council Auditorium  
312 Sutter, Second Floor, SF  
www.itsyourworld.org

## FRIDAY, OCT. 24

**Our inherent voting system**

Is the Constitution working in our favor? Come hear three experts talk about how the Electoral College may not be serving the people's will anymore, especially after the 2000 presidential election. John Koza, founder of the National Popular Vote and UCLA law professors Dan Lowenstein and Clyde Spillinger discuss the ups and downs of our current system, and promote the idea of trying something new for our democracy.

Noon, \$15 for non-members, \$7 for students  
Commonwealth Club  
95 Market, 2nd Floor, SF  
(415) 597-6700  
www.commonwealthclub.org/

## MONDAY, OCT. 27

**Bicyclists for Leno**

Mark Leno may be running for the California Senate from a safely Democratic seat, but he still needs help to ensure his victory. The San Francisco Bicycle Coalition supports Leno because he has long advocated for bicycle rights and recently passed the Complete Street Act to ensure that California's communities prioritize walking and biking safety when designing their streets. Come out and support Leno while enjoying decadent, exotic cuisine in the Mission District.

6:30-8:30 p.m., free  
Medjool  
2522 Mission  
www.sfbike.org/vote

## TUESDAY, OCT. 28

**Policing the Police**

Like how the San Francisco Police Department is handling your neighborhood? Or do you have a few suggestions you'd like to make? The department and the San Francisco Controller's Office unveil their San Francisco Police Effectiveness Review, the product of a yearlong study of foot patrols, station boundaries, and what they bill as "a comprehensive organizational assessment." Come hear their recommendations and maybe offer a few of your own at this public forum.

6-7 p.m., free  
Millberry Union  
UCSF Parnassus Campus  
500 Parnassus, SF  
www.sfpolicereview.org SFBG

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## City CONT>>

your community? Who controls the place you live, the money that comes out of the nearest ATM? What about your job — where does your paycheck come from, and where does it go?

How do those factors affect how you live — and how well you live — in San Francisco?

The thing is, you probably don't know. And what you don't know is hurting you.

Because a truly sustainable city isn't just an environmental notion, and a sustainable urban policy isn't just about planting gardens in front of City Hall. It's about defining — and changing — the way we think about the economy, politics, business, and the local power structure. That's been part of the *Guardian's* mission for 42 years.

When you talk to progressive economists these days (and yeah, there are a few) and people who think about building sustainable local economies (and there are a growing number of them), they say three things:

Cities have to think about how to become more self-sufficient, how to provide locally things that we once imported, how to use local resources to create new jobs and economic activity. Those new jobs

and sustainable practices are most likely to come from locally owned, independent businesses. And — particularly these days — the public sector has to play a major role.

That's what the stories in this anniversary issue are about. A sustainable economy means encouraging start-ups and innovation, using public financing resources, and avoiding a reliance on big chains and giant corporations. A sustainable transportation and land-use policy means building neighborhoods with housing for diverse income groups and cutting down on cars and making the city a better, safer place to walk and bike. A sustainable energy policy means locally controlled renewable generation, not a monster private utility that ferries in nuclear and fossil-fuel power from out of town. Sustainable food means using community agriculture, right here in town.

It's surprising how simple that sounds — and how politically difficult it is to implement.

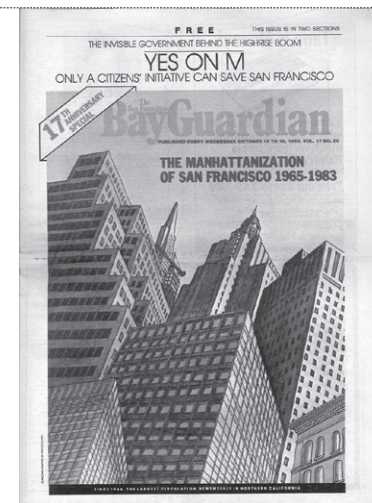
See, in San Francisco — this great liberal city — policy decisions are still controlled to a stunning extent by a small group of powerful people who were never elected to anything. You can see how it looks this year by following the money chart we ran in the last issue. It showed how five downtown organizations have been raising and spending hundreds of thousands of dollars to take control of the Board of Supervisors.

Or look at Proposition H, the Clean Energy Act on the November ballot. Prop. H is a prescription for sustainable energy; the measure would not only set aggressive goals for renewables, it would shift control of the city's energy agenda away from Pacific Gas and Electric Co. and give it to the people of San Francisco.

Big private energy companies may spend a lot of money on "green" advertising, but they never have, and never will, take the steps needed to create a sustainable system. Because that would mean undercutting their profits and limiting their growth.

A sustainable energy system would use much less electricity and import almost none. It would operate with thousands of small, distributed generation facilities, like solar panels on roofs. And power from the sun and wind is free. That doesn't work for a giant profit-hungry utility; it works great for a community-based system.

So where is Newsom, who likes to call himself a green mayor? He's against it. Where are the business leaders in town? Standing with



**Stop the madness: This Oct. 12. 1983 cover chronicled the *Guardian's* struggle to stop developers from turning San Francisco into another Manhattan.**

PG&E. Where is the power structure? Fighting to prevent a sustainable energy future for San Francisco.

And the big chain-owned daily newspaper is right there with them.

There aren't many locally-owned independent newspapers left in America. Even the alternative press has become chain-happy. In Boston, New York, Washington, Atlanta, Miami, Chicago, Denver, Houston, Phoenix, Los Angeles ... most of the nation's biggest cities, the once-upstart weeklies are owned by big national chains.

But in San Francisco, the paper Bruce Brugmann and Jean Dibble founded in 1966 is still the paper that Bruce Brugmann and Jean Dibble run in 2008.

The *Guardian* was always both a newspaper and small business. Unlike a lot of the wild and wonderful publications that flourished in San Francisco in the 1960s, the *Guardian* was built to last. Bruce and Jean decided from the start that this would be their life's work — and although it was a bit dicey at times, the paper has survived and grown into one of the most influential weeklies in the country.

The *Guardian* was always a part of San Francisco. We believe in this city, in this community, in its life and culture and grassroots politics. We've always taken an active role in trying to improve the place where we live and work, and we're proud of it.

Over the years that has meant exposing the corrupt (and secretive) gang that was trying to turn San Francisco into another Manhattan. It's meant publishing a pioneering cost-benefit study showing that high-rise office development costs the city more in services than it

CONTINUES ON PAGE 16 >>



**Fighting the monopoly: The *Guardian* was founded to provide direct editorial competition to the city's moribund daily newspaper combine. This Oct. 11, 1984 anniversary issue was devoted to the *Examiner* and *Chronicle*, then partnered in a joint operating agreement. Covering the press and reporting from an independent perspective has been part of our mission from the start.**

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By Amanda Witherell  
> amanda@sfbg.com

## THE ANNIVERSARY ISSUE

Living in a city like San Francisco, it's pretty easy to



advance your personal environmental prerogative. You can walk, ride your bike, or take public transportation almost anywhere you want to go. You can spurn the dominant consumer consciousness and buy used clothes and household goods at thrift stores. You can take short showers and drink clean Hetch Hetchy tap water instead of the bottled stuff. You can pick organic cornflakes over Kellogg's version. You can even go to a worker-owned co-op that sells mostly organic goods and buy produce from Bay Area growers at the farmers markets.

But when it comes to energy, you're stuck.

You're stuck with Pacific Gas and Electric Co. You're stuck buying electricity that's 89 percent environmentally unsound, from a company that can't even meet the modest state requirement of 20 percent renewable by 2010.

The \$12 billion utility company offers absolutely no way for consumers to purchase 100 percent green energy, although some of its counterparts, including publicly owned Sacramento Municipal Utility District and Silicon Valley Power, make that option available.

Sure, you can use less electricity by screwing compact fluorescent light bulbs into your lamps,

# People's power

## A sustainable energy system is well within San Francisco's reach

unplugging your cell phone charger when you leave the house, and hanging your clothes on the line to dry. But you can't look at the diesel and gas-fired Potrero Hill power plant and say, "Nope, I'm getting my power elsewhere."

What if you could? What if you could hike to the top of Bernal Hill or Mount Sutro and look out across the skyline of San Francisco and no longer see any power plant stacks belching fumes? What if you saw solar panels shimmering on nearly every roof, and wind turbines spinning furiously in the late afternoon breeze, and you knew that your apartment didn't depend on a distant fossil fuel plant polluting Antioch, or an aging nuclear plant menacing the people of San Luis Obispo?

That's what a long-term financially and environmentally sustainable energy system for San Francisco would look like. The picture would include thousands of small-scale, locally-owned solar panels and wind turbines and geothermal home heating pumps and plug-in hybrid cars, distributed throughout the city, feeding into a grid that uses wireless technology to monitor and automatically adjust loads in tiny ways you don't even notice.

It would also involve a new economic model that doesn't

require you to own a home to own solar power, and a system that uses off-the-shelf and emerging technologies to promote efficiency. The city would use its low interest bonding ability to invest in larger tidal power and wind farm infrastructure, and pay for things like burying power lines and training the next generation of city workers to run the new, smarter energy grid and maintain and install more renewable energy.

It isn't pie in the sky, either — most of the technologies exist, the funding structures are there, and the goals are real: Al Gore has said the country could have 100 percent renewable energy in 10 years, and he's right.

San Francisco is actually on the path to making it happen — with a November ballot measure, Proposition H, and a community choice aggregation system — if City Hall and the voters can get beyond PG&E's lobbying and lies.

Imagine you're a longtime tenant in a rent-controlled apartment with a landlord who hasn't bothered to put solar panels on the roof because he or she doesn't pay the electric bill (you do). But it doesn't matter, because you actually own shares in a vast network of photovoltaic panels distributed all over the city, maintained and man-

aged by the San Francisco Public Utilities Commission (SFPUC).

You, along with the thousands of other San Franciscans who are part of this power cooperative, pay a flat rate for enough shares to meet your energy needs. Over time, as the upfront cost of the system is paid off, your rates decrease and your power bill drops so low it is barely a factor in your life. And the SFPUC helped you find ways to make your apartment more energy efficient, so that some of your wasted electricity could be freed for other people to use. That way, the city wouldn't have to spend more public money building a new power plant. And the panels you own provide more electricity than you actually need — so you're making a little money selling the excess to other residents.

This is the vision of what would happen under Proposition H and community choice aggregation (CCA), the city's proposed plan for locally controlled power. "It unbundles the location of the resource from the ownership so renters can participate," said Paul Fenn, CEO of Local Power and lead author of the city's CCA plan. That's key for a city like San Francisco, where two-thirds of the population rents.

Right now, even though the city has some robust incentives for purchasing solar panels, buyers

still need deep pockets to cover the upfront cost.

But the city can use its low-interest bonding authority to purchase panels in bulk and identify well-oriented, available roof space to install them. The roof owner could own the panels, rent the space, just buy the power, or opt out entirely. "It's not just public power, it's community power," Fenn said. "It's not just owned by the government — it's owned by the people."

SMUD — a model public power agency — offers its customers something similar, "solar shares" in an array of panels. Shares start at \$10.75 for a half-kilowatt and, depending on how much energy you use, you would save between \$4 and \$50 per month.

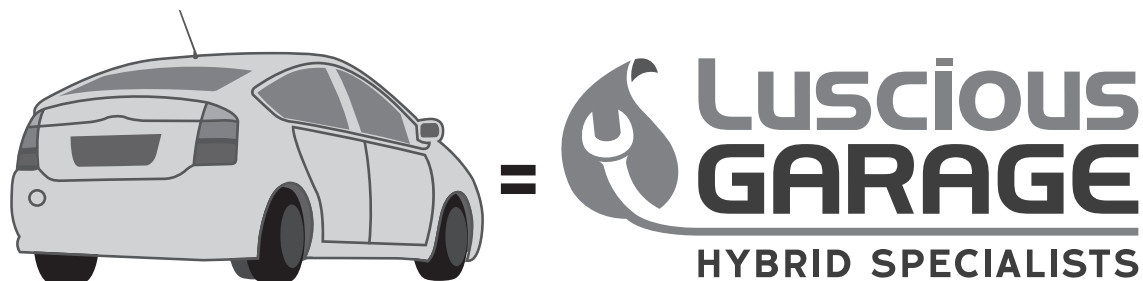
California's CCA law — Assembly Bill 117, authored by state Sen. Carole Migden and passed in 2002 — allows counties to become their own energy providers and buy or build their own power, then pipe it to residents using the existing transmission infrastructure owned by the utility company. As a CCA, the city could pursue green energy more aggressively than PG&E does, could set its own rates, and make rules about how people are compensated for their power.

For example, current metering laws allow you to be credited the extra energy your solar panels produce during times they aren't producing. But if at the end of the year your system generates more power than you use, PG&E keeps the surplus — for free. The CCA could pay you a fair rate for it instead.

CONTINUES ON PAGE 14 »



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## Power CONT.

San Francisco's current CCA plan lays out the financing and acquisition for 51 percent renewable energy by 2017.

That's about 360 MW of energy — and the upfront costs for solar panels on homes, businesses, and city buildings, as well as a 150 MW wind farm and scores of other energy-saving measures, are financed by a \$1.2 billion revenue bond. Assuming a good interest rate of about 5.5 percent and a 20-year payback, that amounts to \$99 million a year for the city.

Rates would cover this and any excess revenue could lower bills or fund future renewable energy projects. And, if voters pass Prop H in November, the city will be required to provide 100 percent renewable energy by 2040. Prop. H builds on the existing CCA plan by requiring the city to look at owning its own transmission and distribution system — a program that would bring in hundreds of millions of dollars a year, enough to fund extensive conservation and renewable programs. How can clean, reliable, low-cost energy be right on the horizon? Simple: Public ownership and decentralized local generation.

The benefits of publicly owned, locally based energy are vast. Local distribution cuts the cost of building large transmission lines and saves a lot of energy that's lost as heat from high voltage electricity traveling long distances. Renewable energy doesn't use fuel, and fuel is what we're really paying for from PG&E — which is also a natural gas company.

The city owns no fossil fuel-reliant infrastructure, but PG&E is deeply invested in natural gas, gets about 40 percent of its energy from it, and has four new gas plants under construction. "As a society, we have to decide whether we want to get on the up elevator or the down elevator," said Robert Freehling, research director for Local Power. "Over time, fuel costs more and more. We make all these investments in hardware and tend to forget that it's a promise to spend more money later. With solar panels and wind turbines there are no risks that the cost of wind or sunlight is going to go up in five years."

Natural gas, as well as every other fossil fuel, definitely will rise in price. (PG&E recently raised rates 6 percent to reflect that.) If a carbon tax or a cap and trade law is implemented, it'll go up even more.

"Ultimately what will happen is that fossil fuels will get more

expensive and renewable energy will become more affordable," Freehling said.

Would the city do a better job of promoting energy efficiency than PG&E? Look at the record.

Between 2003 and 2005, a Peak Energy Program was undertaken as a partnership between PG&E and the SF Department of the Environment (SFE) with \$16.3 million in state money. In an August 2006 report, the Office of the Legislative Analyst found that with only an eighth of the funding, SFE was responsible for more than one-fifth of the energy savings. In other words, the city used the money more efficiently than PG&E.

The major criticism of most renewable energy technologies is that they're intermittent, meaning they can't provide power all day and all night. The sun goes down; the wind fades. Nuclear, coal, and natural gas are always on because we need power. And though many energy experts have asserted that the grid still needs at least some base load power, this assumes we'll never apply technology to the system in any meaningful way.

But those critics are talking about a stupid grid — and the days when energy was managed that way are over. Federal and state regulators began meeting as a smart grid task force this year.

In a smart-grid world with 100 percent renewables, intermittent resources are blended to meet the current load, and the load is tweaked in minor, unnoticeable ways to meet what the resources can provide.

Suppose, for example, that it's mid-afternoon on a hot day and a cloud bank passes over San Francisco, causing the output from all the city's rooftop solar panels to decrease slightly. The smart grid would instantly send a signal to 10,000 air conditioners and shut them off for 15 minutes until the cloud passes. Later that night, perhaps the output from the city's wind farm dips from 150 MW to 100 MW — the grid would automatically turn down everyone's refrigerator by one degree.

"It's called capacity-balancing," Fenn said. "It's part of how you go greener and stay cheaper."

But PG&E will never pursue real green energy because in the long run, there's no profit in it. "That's like trying to persuade AT&T, back in 1975, to pursue developing the Internet," Fenn said. "We're not looking for a 20 percent improvement. We want a complete transformation." **SFBG**





## First, do no harm

A sustainable land use plan is about what we don't allow as well as what we do

By Sarah Phelan  
> sarah@sfbg.com

Mayor Gavin Newsom announced last week that San Francisco is “on pace” to build a historic number of homes in a five-year period.

“Despite the housing crisis facing the nation, San Francisco is bucking the trends and creating a record number of homes,” Newsom said. “Once again, San Francisco is leading the way.”

But where?

Newsom notes that his housing-development plans will triple what San Francisco produced in the '90s, and double the past decade's housing production. He claims that he has increased the city's production of affordable housing for low- and very-low-income households to the highest levels ever.

But he doesn't point out that most people who work in San Francisco won't be able to afford the 54,000 housing units coming down the planning pipeline.

The truth is that, under Newsom's current plans, San Francisco is on pace to expand its role as Silicon Valley's bedroom community, further displace its lower- and middle-income workers,

and thereby increase the city's carbon footprint. All in the supposed name of combating global warming.

So, what can we do to create a truly sustainable land-use plan for San Francisco?

- *Vote Yes on Prop. B*

In an Oct. 16 San Francisco Chronicle article, Newsom tried to criticize the Board of Supervisors for not redirecting more money to affordable housing, and for placing an affordable housing set-aside on the ballot.

“There's nothing stopping the Board of Supervisors from redirecting money for more affordable housing,” Newsom claimed. “Why didn't they redirect money to affordable housing this year if they care so much about it?”

Ah, but they did. Newsom refused to spend the \$33 million that a veto-proof majority of the Board appropriated for affordable housing last year. Which is why eight supervisors placed Prop. B, an annual budget allocation for the next 15 years, on the Nov. 2008 ballot.

- *Radically redirect sprawl*

The San Francisco Planning and Urban Research Association's executive director, Gabriel Metcalf,

notes that existing Northern California cities — San Francisco, Oakland, San Jose — already have street, sewer, and transit grids, and mixed-use development in place.

“So we don't have to allow one more inch of suburban sprawl. We could channel 100 percent of regional growth into cities. Instead, we hold workshops and ask ‘How much growth can we accommodate?’ The answer is none, because no one likes to change.”

Metcalf said he believes people should be able to work where they want, provided that it's reachable by public transit.

“What's wrong with taking BART to Oakland and Berkeley, or Caltrain to San Jose?” Metcalf said.

- *Don't do dumbass growth*

Housing activist and Prop. B supporter Calvin Welch rails at what he describes as “the perversion of smart growth in local planning circles.”

The essence of smart growth is that you cut down the distance between where people work and live, Welch explains.

“But that makes the assumption that the price of the housing you build along transit corridors CONTINUES ON PAGE 16 »

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## Harm CONT»

is affordable to the workforce that you want to get onto public transit,” Welch adds. “If it’s not, it’s unlikely they’ll get out of their cars. Worse, if you produce housing that is only affordable to the community that works in Silicon Valley, you create a big problem in reverse, a regional transit shortage. Because you are building housing for folks who work in a place that is not connected to San Francisco by public transit.”

Welch says the city also needs to invest more in transit infrastructure.

Pointing to Market-Octavia and the Eastern Neighborhoods, Welch notes that while the City Planning Department is calling for increased density there, Muni is proposing service cuts.

“This is beyond bizarre,” Welch said. “It will result in dramatic increases in density in areas that are poorly served by transit. That’s the dumbest kind of growth.”

Welch says sustainable land use has local employment opportunities at its heart.

Noting that 70 percent of residents worked in San Francisco 20 years ago, Welch says that only a little over 50 percent of local jobs are held by San Franciscans today.

“Most local jobs are held by people who live outside San Francisco, and most San Franciscans have to go elsewhere to find work. It’s environmentally catastrophic.”

- *Protect endangered communities*

Earlier this year, members of a mayoral task force reported that San Francisco is losing its black population faster than any other large US city. That decline will continue, the task force warned, unless immediate steps are taken.

Ironically, the task force’s findings weren’t made public until after voters green-lighted Lennar’s plan to develop 10,000 (predominantly luxury) units in Bayview-Hunters Point, one of the last African American communities in town.

San Francisco Redevelopment Agency Executive Director Fred Blackwell has since recommended expanding his agency’s certificate of preference program to give people displaced by redevelopment access to all of the city’s affordable housing programs, an idea that the Board of Supervisors gave its initial nod to in early October. But that’s just a Band-Aid.

And community leader and Nation of Islam Minister Christopher Muhammad has suggested creating “endangered community zones” — places where residents are protected from displacement — in Bayview-Hunters Point and the Western Addition.

“It’s revolutionary, but doable,” Muhammad said at the out-migration task force hearing.

- *Don’t build car-oriented developments*

BART director and Livable City executive Tom Radulovich predicts a silver lining in the current economic crisis: “The city will probably lose Lennar.”

He’s talking about two million square feet of office space and 6,000 square feet of retail space that Lennar Corp., the financially troubled developer, is proposing in Southeast San Francisco.

“We should not be building an automobile-oriented office park in the Bayview,” Radulovich said. “Well-meaning folks in the Planning Department are saying we need walkable cities, but Michael Cohen in the Mayor’s Office is planning an Orange County-style sprawl that will undo any good we do elsewhere. This is the Jekyll and Hyde of city planning.”

- *Buy housing*

Ted Gullicksen at the San Francisco Tenants Union says that since land in San Francisco only increases in value, the city should buy up apartment buildings and turn them into co-ops and land-trust housing.

“The city should try to get as much housing off-market as possible, grab it now, while it’s coming up for sale, especially foreclosed properties,” Gullicksen said. “That’s way quicker than trying to build, which takes years. And by retaining ownership, the city also retains control over what happens to the land.”

- *Work with nonprofit developers*

Gullicksen said that the city should work with small nonprofits, and not big master developers, to create interesting, diverse neighborhoods.

Local architect David Baker says nonprofits are more likely to build affordable housing than private developers, even when the city mandates that a certain percentage of new housing must be sold below market rate.

“Thanks to the market crash, very little market rate housing is going to be built in the next

five years, which means almost no inclusionary,” Baker explains. “During a housing boom, you can jack up that percentage rate to 15 percent, or 20 percent, but then the boom crashes, and nothing gets built.”

Gullicksen says the good news is that planners are beginning to think about how to create walkable, vibrant, and safe cities.

“They are thinking about pedestrian-oriented entrances and transparent storefronts, about hiding parking and leaving no blank walls on ground floors. Corner stores, which are prohibited in most neighborhoods, are a great amenity.

“San Francisco needs to figure out where it can put housing without destroying existing neighborhoods, or encroaching on lands appropriate for jobs.”

- *Design whole neighborhoods*

Jim Meko, chair of the SoMa Leadership Council, was part of a community planning task force for the Western SoMa neighborhood. He told us that one of the most important things his group did was think about development and preservation in a holistic way.

“WSOMA’s idea is to plan a whole neighborhood, rather than simply re-zoning an area, which is how the Eastern Neighborhoods plan started,” Meko said. “Re-zoning translates into figuring out how many units you can build and how many jobs you will lose. That’s a failed approach. It’s not smart growth. If you displace jobs, the economic vitality goes elsewhere, and people have to leave their neighborhood to find parks, recreational facilities and schools.”

Meko noted that “housing has become an international investment. It’s why people from all around the world are snapping up condos along the eastern waterfront. But they are not building a neighborhood.”

San Francisco, Meko said, “has the worst record of any US city when it comes to setting aside space for jobs in the service and light industrial sector. But those are exactly the kinds of jobs we need. The Financial District needs people to clean their buildings, and I need people to repair my printing press. But I don’t like having to pay them \$165 an hour travel time.”

- *Practice low-impact development*

Baker recommends that the city stop allowing air-conditioned offices.

“We’ve got great weather, we

need to retrofit buildings with openable windows,” he said. “We should stop analyzing the environmental impact of our buildings based on national tables. This stops us from making more pedestrian friendly streets. And people should have to pay a carbon fee to build a parking space.”

A citywide green building ordinance goes into effect Nov. 3 and new storm water provisions follow in January, according to the SFPUC’s Rosey Jencks.

This greening impetus comes in response to San Francisco’s uniquely inconvenient truth: surrounded by rising seas on three sides, the city has a combined sewer system. That means that the more we green our city, the more we slow down the rate at which runoff mixes with sewage, the more we reduce the risk of floods and overflows, and the more we reduce the rate at which we’ll have to pump SoMa, as rising seas threaten to inundate our sewage system.

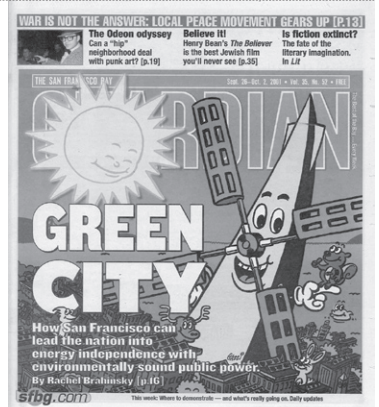
The SFPUC also appears committed to replacing ten seismically challenged and stinky digesters at its southeast plant.

- *Strictly control the type of new housing*

Marc Salomon, who served with Meko on the task force, told us he thinks the city needs to create a “boom-proof” development plan, “a Prop. M for housing.” That’s a reference to the landmark 1986 measure that strictly limited new commercial office development and forced developers to compete for permits by offering amenities to the city.

The city’s General Plan currently mandates that roughly two-thirds of all new housing be affordable — but the city’s nowhere near that goal. And building a city where the vast majority of the population is rich is almost the definition of unsustainability.

“Too much construction is not sustainable at any one time, nor is too much uniform development,” Salomon said. “If we see too many banks, coffee shops or dot-com offices coming in, we need hearings. We need to adopt tools now, so can stop and get things under control next time one of these waves hits. And since infrastructure and city services are in the economic hole, we need to make sure that new development pays for itself.” **SFBG**



**Clean and green: This Sept. 26, 2001 cover reported on how a public power initiative could provide clean, low-cost energy to San Francisco. The measure narrowly lost (after some ballot-box irregularities) but a sustainable energy measure is back this year (yes on H!).**

## City CONT»

generates in taxes. It’s meant funding and publishing the first major local study showing that small businesses create most of the net new jobs in San Francisco. It’s meant revealing how PG&E violates federal law and steals cheap power from San Francisco. It’s meant competing with — and writing about — the local daily newspaper monopoly. It’s meant fighting privatization, from the Presidio to City Hall, and pushing for a Sunshine Ordinance to keep the politicians honest. It’s meant siding with the neighborhoods and the artists and the tenants against what we’ve called the economic cleansing of San Francisco.

And this year, it means promoting a real vision of what a sustainable city would look like. Which is, really, what the *Guardian* has been about all these 42 amazing years. **SFBG**



**Vietnam, then and now: From the first issue back in 1966, the *Guardian* established itself as an antiwar paper, and we were uniquely situated to point out that the invasion of Iraq was going to be a disaster of historic proportions. This April 8, 2003 edition came out right after the war started.**



By Steven T. Jones  
 › steve@sfbg.com

## THE ANNIVERSARY ISSUE

Transportation is the linchpin of sustainability. Fix the transportation system, and almost every other aspect of the city's ecological health improves: public health, conservation of resources, climate change, economics, and maintaining our culture and sense of community.

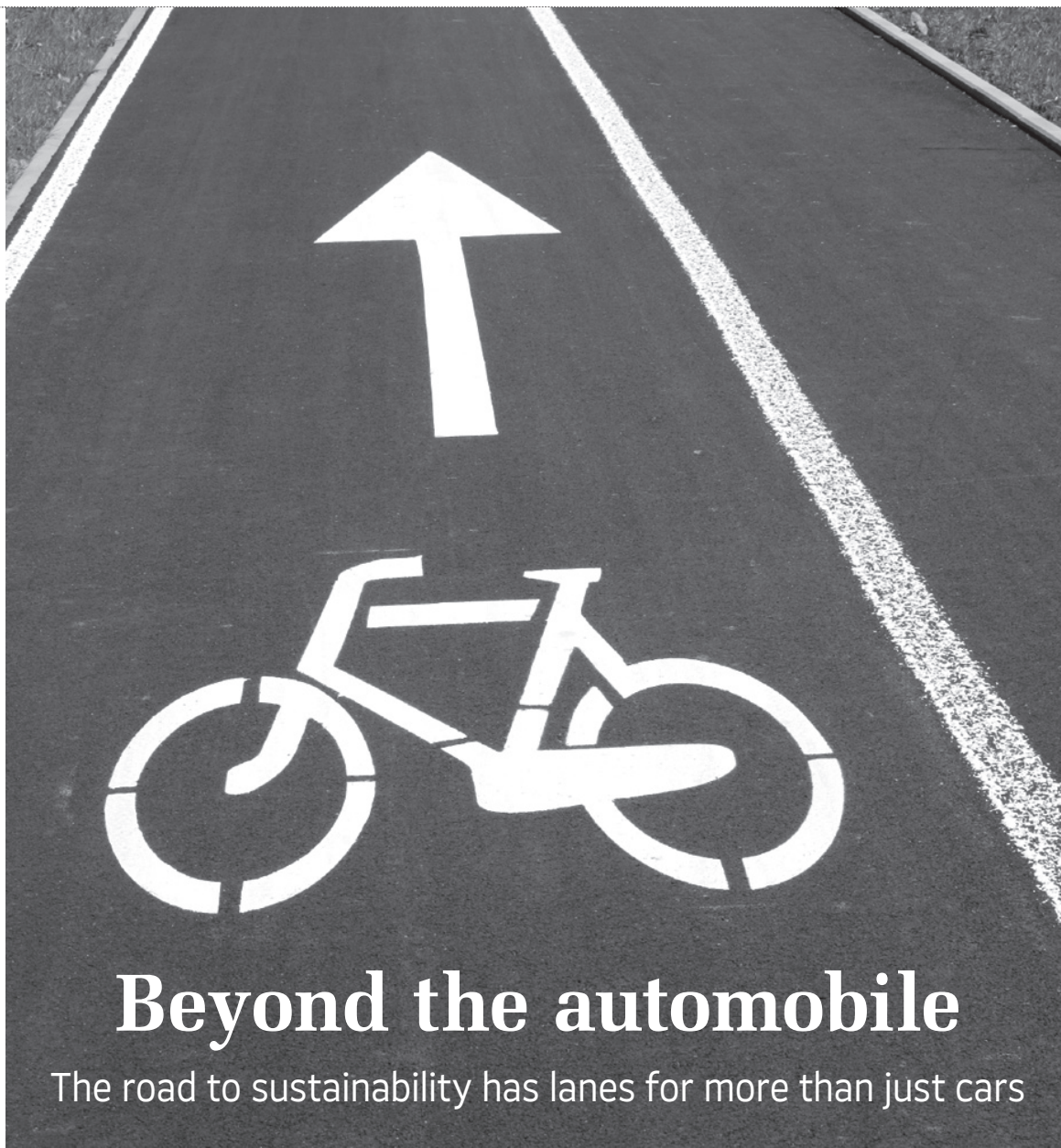
The region's unsustainable transportation system is the biggest cause of global warming (more than half the Bay Area's greenhouse gas emissions come from vehicles) and one of the biggest recipients of taxpayer money. And right now, most of those public funds are going to expand and maintain freeway systems, a priority that exacerbates our problems and delays the inevitable day of reckoning.

It's going to have to change — and we can do it the easy way or the hard way.

"We'll get to a more sustainable transportation system. The question is, are we going to be smart enough to make quality of life for people high within that sustainable transportation system?" said Dave Snyder, who revived the San Francisco Bicycle Coalition and founded Transportation for a Livable City (now known as Livable City) before becoming transportation policy director for the San Francisco Planning and Urban Research Association. "People will drive less, but will they have dignified alternatives? That's the question."

That notion — that transportation sustainability is inevitable, but that it'll be painful if we don't start now in a deliberate way — was shared by all 10 transportation experts recently interviewed by the *Guardian*. And most agreed that needed reform involves shifting resources away from the automobile infrastructure, which is already crowding out more sustainable options and will gobble up an even bigger piece of the pie in the future if we continue to expand it.

"Yeah, it'll be more sustainable, but will it be just? Will it be healthful? Will it be effective? Those are the questions," said Tom Radulovich, director of Livable City and an elected member of the BART Board of Directors. "You can't argue against geology. The planet is running out of oil. We're going to have a more sustainable



transportation system in the future. That's a given. The question is, is it going to meet our other needs? Is it going to be what we need it to be?"

And the answer to all those questions is going to be no — as long as politicians choose to fund wasteful projects such as a fourth bore in the Caldecott Tunnel and transferring \$4 billion from transit agencies to close California budget deficits accruing since 2000.

"Our leaders need to be putting our money where our collective mouth is and stop raiding these funds," Carli Paine, transportation program director for Transportation and Land Use Coalition, told us. "I'm hopeful, but I think we all need to do more."

### TRANSIT AND BIKES

There is reason to be hopeful. With increased awareness of global warming and high gasoline prices, public transit ridership has increased significantly in the Bay Area. And one study indicates that the number of people bicycling in San Francisco has quadrupled in the last few years.

"Look at what's happening on the streets of San Francisco: you have biking practically doubling every year without any new bike infrastructure. I think the demand is out there. The question is, when is the political leadership going to catch up to demand?" Jean Fraser, who sits on the SPUR and SFBC boards and until recently ran the San Francisco Health Plan under Mayor Gavin Newsom, told us.

But the political leadership and federal transportation spending priorities are behind the times. Of the \$835 million in federal funds administered by the Metropolitan Transportation Commission for the nine Bay Area counties in 2006-07, 51.4 percent went to maintain and expand state highways. Only 2.5 percent went for expansion of public transit, and 2.4 percent for bike and pedestrian projects. Overall, Paine said, about 80 percent of all transportation funding goes to facilities for automobiles, leaving all modes of transportation to fight for the rest.

"Historically we favor the automobile at the expense of all those

other modes," Radulovich said at a forum of experts assembled by the *Guardian* (a recording of the discussion is available at [sfbg.com](http://sfbg.com)). "It's been given primacy, and I think everyone around this table is saying, in one way or another, that we need a more balanced approach. We need a more sustainable, sensible, and just way of allocating space on our roads."

Yet the Bay Area is now locking in those wasteful patterns of the past with plans for about \$6 billion in highway expansions, which means the MTC will have to spend even more every year keeping those roads in shape. Highway maintenance is the biggest line item in the MTC budget, at \$275 million.

"We can't pay for what we have now — to maintain it, repair it, seismically retrofit it — so why we're building more is kind of beyond me," Radulovich said. "We continue to invest in the wrong things."

The experts also question big-ticket transit items such as the Central Subway project, a 1.7-mile link from SoMa to Chinatown that

will cost an estimated \$1.4 billion to build and about \$4 million per year to run.

"There are 300 small capital projects we need to see," Snyder said. "That's really the answer. The idea of a few big capital projects as the answer to our problems is our problem. What we really need are 100 new bike lanes. We need 500 new bus bulbs. We need 300 new buses. It's not the big sexy project, but 300 small projects."

The most cost-efficient, environmentally effective transportation projects, according to renowned urban design thinkers such as Jan Gehl from Denmark, are those that encourage walking or riding a bike.

"I think Jan Gehl put it best, which is to say a city that is sweet to pedestrians and sweet to bicyclists is going to be a sustainable city," Fraser said. "So I think focusing on those two particular modes of transportation meets the other goals of the financial viability because they're the cheapest ways to get people around — and the healthiest ways — which I submit is one of the other criteria for sustainable transportation.... And it helps with the social justice and social connections."

### IT'S GOOD FOR YOU

In fact, transportation sustainability has far-reaching implications for communities such as San Francisco.

"I think of sustainability in two ways," Fraser said. "The first is sustainability for the environment. And since I have a background in health care, I think of a sustainable transportation system as one that's actually healthy for us. In the past at least 50 years, we've actually engineered any kind of active transportation — walking to work or to school, biking to school — out of our cities."

But it can be engineered back into the system with land use policies that encourage more density around transit corridors and economic policies that promote the creation of neighborhood-serving commercial development.

"If my day-to-day needs can be met by walking, I don't put pressure on the transportation system," Manish Champsee, a Mission District resident who heads the group Walk SF, told us.

The transportation system can either promote that sense of community or it can detract from it. Champsee said San Francisco needs more traffic-calming measures, citing the 32 pedestrian deaths in

CONTINUES ON PAGE 18 »



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## Transportation CONT>>

San Francisco last year. Almost a third as many people are killed in car accidents as die from homicides in San Francisco — but murder gets more resources and attention.

"There's a real sense in the neighborhoods that the roadways and streetscapes are not part of the neighborhood, they're not even what links one neighborhood to another. They're sort of this other system that cuts through neighborhoods," said Gillian Gillette of the group CC Puede, which promotes safety improvements on Cesar Chavez Street.

Radulovich notes that streets are social spaces and that decisions about how to use public spaces are critical to achieving sustainability.

"A sustainable transportation system is one that allows you to connect to other people," he said. "Cities have always thrived on connections between humans, and I think some of the transportation choices we've made, with reliance on the automobile, have begun to sever a lot of human connections. So you've got to think about whether it's socially sustainable. Also economically sustainable, or fiscally sustainable, because we just can't pay for what we have."

So then what do we do? The first step will take place next year when Congress is scheduled to reauthorize federal transportation spending and policies, presenting an opportunity that only comes once every four years. Transportation advocates from around the country are already gearing up for the fight.

"We've built out the freeways. They're connecting the cities — they're pretty much done. So what do we need to do to make streets more vibrant and have more space for people and not just automobiles?" asked Jeff Wood, program associate for the nonprofit group Reconnecting America and the Center for Transit-Oriented Development.

Then, once communities such as San Francisco have more money and more flexibility on how to spend it, they can get to work on the other sustainability needs. "The key component is having all the transportation systems fully linked," Paine said. That means coordinating the Bay Area's 26 transit agencies; expanding on the new TransLink system to make buying tickets cheaper and easier; funding missing links such as connecting Caltrain from its terminus

at King and Fourth streets to the new Transbay Terminal; and timing transfers so passengers aren't wasting time waiting for connections.

And the one big-ticket transportation project supported by all the experts we consulted is high-speed rail, which goes before voters Nov. 4 as Proposition 1A. Not only is the project essential for facilitating trips between San Francisco and Los Angeles, it takes riders to the very core of the cities without their having to use roadways.

Paine also notes that the bond measure provides \$995 million for regional rail improvements, with much of that going to the Bay Area. And that's just the beginning of the resources that could be made available simply by flipping our transportation priorities and recognizing that the system needs to better accommodate all modes of getting around.

At the roundtable, I asked the group how much a reduction in automobile traffic we need to see in San Francisco 20 years from now to become sustainable — with safe streets for cyclists and pedestrians, free-flowing public transit, and vibrant public spaces. Sarah Sherburn-Zimmer, an organizer with SEIU Local 1021 and the Transit Not Traffic Coalition, said "half." Nobody disagreed.

That may sound outrageous by today's standards, when cars use about 30 percent of our roadways to handle about 5 percent of the people-moving (a similar ratio to how Americans constitute 5 percent of the world's population but use more than 25 percent of the world's resources). A sustainable, just, efficient mix would drastically beef up the operating budgets of Muni, BART, and other transit agencies, and transfer all the capital set aside for new freeways into new transit lines that would better serve, for example, the Sunset and Excelsior districts.

Alternative transportation advocates insist that they aren't anti-car, and they say the automobile will continue to play a role in San Francisco's transportation system. But the idea of sustainability means beefing up all the other, more efficient transportation options, so it becomes faster, cheaper, and easier to walk, bike, take transit, or rideshare (probably in that order of importance, based on the resources they consume). As Fraser said of residents choosing to drive cars, "We should make it so it's their last choice." **SFBG**



By Christopher D. Cook  
> news@sfbg.com

## THE ANNIVERSARY ISSUE

Two gardens, both erupting with a rich array of flowers, herbs, and veggies, offer a scrumptious glimpse into the promises and challenges of San Francisco's food future.



One, a sparkling emerald Victory Garden, opened to much acclaim in front of City Hall this September to foreground America's first Slow Food Nation gala. It's an aromatic display of planter boxes boasting culinary items both mundane and exotic — a feast for the senses, if not the stomach.

Across town, far from the headlines and tourists, Alemany Farm sprouts loamy rows of greens and veggies, fruit trees, a heaping compost pile, a duck pond, a windmill, and more. Since members of this public housing community planted the farm's first seeds in 1994, with help from the San Francisco League of Urban Gardeners, this urban agriculture venture has spawned harvests of fresh produce and some new sparks of hope for the area's economically embattled residents.

These two boulevards of sustenance evoke an awakening of urban agriculture, and offer partial answers to an increasingly pressing question: in an era of global warming and fast-dwindling oil supplies, how will San Francisco sustain itself? Are city leaders and communities doing everything needed to make this happen?

The two gardens also put on display a key dilemma lurking just below the celebratory surface of food reform: who's benefiting from the urban food renaissance, and who's being left out of this virtuous banquet? How do we bring the good food limelight — and dollars — to the places and people that need it most?

## PEAK OIL = PEAK FOOD

What does oil have to do with food? Everything. Our current food supply relies entirely on oil and cheap labor. As a nation we dump 500,000 tons of petroleum-based pesticides on our food crops each year, according to the EPA. Even the push for alternative fuels — namely ethanol — is steeped in the pesticide-intensive harvesting of corn. Then there's the long polluting journey most of our food travels, more than 1,500 miles from the fields to your table — on diesel-guzzling semi-trucks, oil-greedy ocean tankers, and freight trains. All in all, it's a toxic harvest whose days are numbered.

# Just Food Nation

Transforming how we eat will address poverty, public health, and environmental sustainability



The stakes are high — very high. We are eating oil, and the clock is ticking. As journalist Erica Etelson wrote in the *San Francisco Chronicle* last year, "global oil demand is at 84 million barrels a day and rising, and there are at most a trillion barrels' worth still in the ground, most of which is very difficult and expensive to recover. Do the math, and you'll see that the end of oil is, at most, 30 years away." In response, the Board of Supervisors appointed a seven-member Peak Oil Preparedness Task Force in October 2007 that's investigating ways to get San Francisco off oil — and food is a major ingredient in that mix.

According to the task force's food issues member Jason Mark, roughly 500 acres of city and county land are "sitting idle and could be used for agricultural production." Meanwhile, hundreds of residents are lined up on community gardening waiting lists; if policymakers move the land and the people into production, and invested in urban agriculture education, the city "could begin to produce a significant percentage of its own fruits and vegetables," says Mark, who co-manages the Alemany Farm.

"This would relieve some of the pressure from growers in rural counties, opening up more space for diversified agriculture and creating a more resilient food system."

## RE-DEFINING 'SUSTAINABLE'

As oil shortages and ecological collapse loom, other questions are bubbling up. What would it mean to make San Francisco — a city famous for its foodies and epicurean extravagances — "sustainable" in what its residents eat? How do we sustain ourselves in a way that sustains the region's environment, food supply, and people's health?

If you're reading this article, chances are you're hip to the idea of eating organic and local — perhaps you're a "locavore" who studiously prioritizes a diet grown within a 100-mile radius of your home. Perhaps you're a vegetarian who eschews animal flesh in the name of the environment, as well as health and ethics; or a conscientious "flexitarian" who only dines on sustainably farmed, humanely slaughtered meat. Perhaps you go the extra mile and buy a box of organics each week from a local farm. There's no shortage of

individual responses to the ecological nightmare of industrial food.

But what is the city's collective response to unsustainable food? A new systemic approach is taking hold that goes beyond sustainable agriculture, to a bigger vision of sustaining people (farmers and consumers), communities, and economies, as well as the environment.

To Michael Dimock of Roots of Change, a leading California food reform movement, a core problem lies in the current system's values — both cultural and economic. "We live in an environment where people want cheap food," often at the expense of sustainability, Dimock says. "We're over-dependent on pesticides that have disrupted natural cycles," and that have "created an economic straightjacket for farmers ... we've got to get away from these toxic chemicals without collapsing the system." Indeed, as oil prices have risen, pesticide and fertilizer costs have become a serious threat to farmers' livelihood.

Labor costs chew up a major chunk of the food dollar — yet, farm workers toil for minimum wage in backbreaking conditions, and often live in ramshackle homes or canyons

and ravines. Sixty percent of farm workers live below the poverty line. Meanwhile, meat factory workers suffer crippling injuries at alarming rates (roughly 20 percent a year) while laboring on brutal, dizzying-fast assembly-lines, typically for \$8 per hour.

The solution lies beyond buying local and organic, and involves transforming food systems, locally and nationally (and globally) to meet an urgent array of needs: petroleum-free agriculture and food policies that build new infrastructures — markets, distribution channels, and a diversity of farms — centered on economic and ecological sustainability.

"It used to be about calories, now it's about health — healthy people, healthy environment, and healthy communities," Dimock said. A blossoming "Buy fresh, buy local" label, an outgrowth of the Community Alliance with Family Farms, is building a network of local producers, distributors, and markets to simultaneously expand opportunities for smaller growers and access to fresh local foods for urban consumers.

But underlying tensions must be addressed: there are ongoing debates about what — beyond reducing pesticide use — makes farming "sustainable." Farms can be local and non-organic, or organic and non-local; or they may mass-produce a single organic crop for Wal-Mart or Safeway, depleting soils by monocropping, exploiting farm workers, and supporting corporate control over food.

## SPROUTING CHANGE

Even in a city known for its conscientious consumption, industrially farmed and processed food remains a juggernaut. Fast food joints are plentiful, serving up fattening doses of unsustainably grown, heavily processed food. Most supermarket chains and smaller produce stores offer minimal organic fare at exorbitant prices, and often nothing remotely local.

More broadly, the city's food infrastructure is a chaotic polyglot of stores and restaurants, with little design or planning to ensure health and economic diversity. In a market-driven economy, businesses simply rise up and succeed or fail — but food, like housing, education, and health, is a basic human necessity. As with most cities, there is no agency focused on making food sustainable in the broadest sense.

But sustainable foods policies are percolating into the city bureaucracy — albeit sometimes piecemeal and slowly. In July 2005, city leaders made it official policy "to maximize

CONTINUES ON PAGE 20 »



## Energy 92.7 and AT&T are Honoring The People Of The Bay Who Raise The Bar In The Community.

Milla has worked effortlessly in the community to support HIV affected teens. She recently held a benefit fundraiser that raised over \$7k for a program called Sunburst Projects. Sunburst Projects provides a week long camp session for kids with HIV in addition to year-round counseling, support groups and other services to those affected and their families. Sunburst has experienced some financial setbacks in recent years that have made it impossible to offer the week long camp to the kids who have come to really depend on it. Check out Sunburst at [sunburstprojects.org](http://sunburstprojects.org).

That's why AT&T is donating \$500 to "to the non profit of Milla's choice". Because Milla Milojkovic is this week's AT&T spotlight community hero.

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## Food CONT.,

the purchase of organic certified products in the process of procuring necessary goods for the city" — though adding, perhaps fatally, "when such products are available and of comparable cost to non-certified products." As it turns out, cost in particular (and supply to some degree) is a potential stumbling block to making this resolution a reality.

A Food Security Task Force, launched by the Board of Supervisors in 2005, is helping eligible families access and use food stamps, getting food to people in need while circulating more dollars in the city. Getting food to hungry folks is an urgently needed service — but it doesn't address the underlying poverty at hunger's roots. Supplying charity food, while necessary on an emergency basis, does little to empower poor people to sustain themselves, and doesn't ensure the food is healthful or sustainably grown.

Like most of urban America, San Francisco is a city of gastronomic extremes. Home to roughly 3,000 restaurants, triple-digit entrees, and a steady diet of haute cuisine celebrations, the city is an internationally renowned capital of fine food. For those with the money and time, Whole Foods Market and other venues offer bountiful aisles of organic produce, free-range meat, and at least some local fare.

But it's not equal opportunity dining. For vast swaths of low-income and working class San Francisco, the options for good food are few and far between. Studies have found food "deserts" the size of entire zip codes, almost totally devoid of fresh produce — and other studies show this food gap causes serious nutritional deficits among the poor and people of color.

To put it bluntly, San Francisco suffers from food segregation. Apart from Alemany Farm's oasis of green goodies, food-parched zones throughout the Tenderloin District, Bayview-Hunters Point, and other poorer quarters of town offer little more than liquor marts, convenience stores, and fast food chains with no fresh food or produce. It's a surefire recipe for obesity, diabetes, heart disease, and other life-shortening ailments. As one food activist puts it, "homeless people are buying soda because it's more calories for the money. Nobody wants hungry people — but it doesn't get talked about."

### BRINGING IT ALL TOGETHER

How can all these needs — at once potentially conflicting and unifying

— be met at a time when ecological collapse requires radical change, and economic distress makes those changes tougher yet more urgent? A common refrain from activists and policymakers echoes: *there's a lot more we could do, if we had the money.*

Dana Woldow, co-chair of the school district's student nutrition and physical activity committee, says school lunches, once made up of "revolting carnival food," have improved greatly — but they can't buy more local organic foods because "everyone's getting hammered on transportation costs. Our district takes a loss on every meal."

A new revenue source, such as a gross receipts tax on large firms, could enlarge the public pie — if there's the political will to do it. But the lack of cash to create a fully sustainable area food system also reveals a less-than-full commitment by city leaders to turn promising policies into everyday realities.

"Every city should have a food czar," argues Dimock, to "take the contradictions out of city policies," and develop new policies — and leverage state and federal help — to increase food security.

Ultimately the city could use a model food bill — a local, progressive version of the Farm Bill — to bring energy and money and policy coherence to the great work being done on the ground. In such a bill, new laws taxing fast food or high-end dining could create revenue to ensure all city agencies — and its schools, hospitals, and jails — abide by local and organic-first purchasing policies.

Healthy food zone rules could ensure food-deprived poor neighborhoods get targeted grants to promote businesses that feature local foods. And policies could support new urban agriculture ventures using city land to grow food and train and employ residents in need — improving nutrition and the economy.

In the long term, Dimock says, we need to restore our "cultural understanding of how agriculture and food is where humans have our most intimate contact with the natural world." The struggle to recover this is "a symbol of our divorce from the natural world, of leaving the garden. We need a new mythology — we need to return to the garden." **SFBG**

*Christopher D. Cook is the author of Diet for a Dead Planet: Big Business and the Coming Food Crisis, and a former Guardian city editor. He is communications director and food policy advisor for District 9 Supervisor candidate Eric Quezada. His Web site is [www.christopherdcook.com](http://www.christopherdcook.com).*



By Molly Freedenberg

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## THE ANNIVERSARY ISSUE

*San Francisco is the playpen of countercultures.*

— R.Z. Sheppard, *Time* (1986)

I live near Church and Market streets, which means I'm stum-



bling distance from an organic grocery store, my favorite bar, several Muni stops, and a 24-hour diner. It also means the street outside my apartment is usually loud, the gutters are disgusting, there are rarely parking spots, and transients sleep, smoke, panhandle, and play really bad music near my front doorstep.

Actually, until recently, they did a lot of this *on* my front doorstep. Then the landlords — without asking us first — installed a gate. And I hate it. Yes, my stairs are cleaner. I suppose my stuff is safer. But I'm no longer as connected to my community. I'm separated from the *life* that's happening on the street — the very reason I moved to this neighborhood in the first place. I fear I've lost more than I've gained.

Lately our city's approach to entertainment and nightlife has been like that fence. While protecting people from noise, mess, and potential safety concerns, we're threatening the very things we love about this city. Thanks to dwindling city budgets and increasingly vocal NIMBYs, it's becoming increasingly more difficult to manage nightclubs, plan street fairs, and organize outdoor festivals. And as we continue to build million-dollar condos at a brisk pace, the city is filling up with affluent residents who may not appreciate the inherent messiness of city living. We're at risk of locking away (and therefore losing) the events that make this a vibrant place where we want to live.

The recent history of this issue can be traced to the 1990s, when dot-com gold brought live/work lofts to otherwise non-residential neighborhoods — and plenty of new residents to live in them. Those newcomers, perhaps used to the peace and quiet of the suburbs, or maybe expecting more comfort in exchange for their exorbitant monthly rent checks, didn't want to hear the End Up's late-night set or deal with riffraff from Folsom Street Fair peeing in their driveways. Conflicts escalated. The Police Department station in SoMa, responsible for issuing venue



# Culture isn't convenient

Sustaining entertainment and nightlife in San Francisco requires awareness and a policy shift

permits and for enforcing their conditions, embarked on a plan to shut down half the area's nightclubs. Luckily, city government and citizens agreed to save the threatened venues and the police captain responsible for the proposal was transferred to the airport, the San Francisco equivalent of political exile. In 2003, the Entertainment Commission was formed, in part to take over the role of granting venue and event permits.

But as *Guardian* readers know, the problem was not solved. As we've covered in several stories ["The death of fun" (05/23/06), "Death of fun, the sequel," (04/25/07), "Fighting for the right to party" (07/02/08)], beloved events and venues are still at risk. How Weird Street Fair was forced to change locations. Halloween in the Castro District was cancelled altogether. Alcohol was banned at

the Haight Ashbury Street Fair and restricted at the North Beach Jazz Festival. Fees are still increasing. Rules are getting more stringent. As we predicted, it's getting harder and harder to have fun in San Francisco. And while it's the job of the Entertainment Commission to prevent problems while protecting our right to party, it has never been given enough funding, staff or authority to properly do its job.

So why should we care? Our legendary nightlife, festivals, and parades bring international tourists to our city — where they stay in hotels, eat at restaurants, shop at stores, and otherwise pump money into our economy. Street fairs give us ways to connect to our neighbors and our neighborhoods. Free events (which, if permit fees increase and alcohol sales are prohibited, will be a thing of the past) give equal access to fun and frivolity to people

in all income brackets — and most raise money for charities and nonprofits. Particular venues and happenings provide an important way for those in the counterculture — whether that's LGBT youth or progressive artists — to meet, mingle, and support each other. And none of that captures the intangible quality of living in a city where freedom, tolerance, and the pursuit of a good time are supported. And all this is one of the reasons many of us moved here, where we pay taxes (and parking tickets), open businesses, start organizations, and contribute to our already diverse and vibrant population.

But if we don't establish a way to protect our culture, personally and legally, we may lose it. Instead, we need an overarching policy that establishes our values as well as the legal ways we can go about supporting them. The Music and Culture

Charter Amendment, in the works for more than three years and currently sitting before the Board of Supervisors, aims to do exactly this.

The most important part of the amendment, created by a coalition of artists, musicians, event planners, club owners, and concerned citizens who call themselves Save SF Culture, would be to revise San Francisco's General Plan to include an entertainment and nightlife element, just as the current plan contains an entire section devoted to the protection of (presumably mainstream) dance, theater, music, and art, calling them "central to the essence and character of the city." Not only would this amendment mandate that future lawmakers try to preserve events and venues, it would give a roadmap on how to do this effectively — most notably by creating a streamlined, transparent, online permitting process for special events.

Yet even if this important amendment passes and wins the mayor's signature (which is hardly a sure thing), that's just the beginning of a process of figuring out how to sustain San Francisco's culture in the face of potentially threatening socioeconomic changes. At the very least, the next step will be giving the Entertainment Commission the full funding and staff (it currently operates with five of the eight staffers required). And once our beloved clubs and events are out of immediate danger, it will be time to form a coalition of citizens, government officials, and city planners to decide how and where culture in our city should grow, asking questions like whether or not we want a large-scale amphitheater or if we need to designate an area as an entertainment district. Most important, the city needs to develop a framework for resolving the inevitable conflicts with NIMBYs in a way that promotes a vibrant culture.

Yet there's also a role in this process for each citizen of San Francisco. We need to remind ourselves and our neighbors that tolerance is one of our core civic values, tolerance for different races, classes, genders, sexual identities, and for the potentially noisy, messy, chaotic ways our culture supports those differences. If we erect a gate — physical or metaphorical — every time we're uncomfortable or inconvenienced, we'll turn San Francisco into the sanitized, homogenous, boring suburbs that I moved to Church and Market to escape. **SFBG**



By Tim Redmond  
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## THE ANNIVERSARY ISSUE

Back in the early 1980s, when the word “sustainable” was barely a blip in the environmental vocabulary, the mayor of Saint Paul, Minn. brought in a consultant named David Morris to help him figure out how to revive the city’s economy.

Saint Paul was facing the same challenges as many other northern cities — old industry was dying, the downtown was decaying, and population was declining as more affluent residents moved to the suburbs. Mayor George Latimer didn’t want to do what some of the other cities were doing and beg companies to move into town: he wanted to see what could be done with the resources the city already had.

Morris, who now runs the Institute for Local Self-Reliance, started by contacting the US Patent Office and getting a list of everyone in Saint Paul with a recent patent. He eliminated corporations and universities and wound up with a list of a few hundred people — inventors, thinkers, folks who had come up with something new. About two dozen had created gizmos or technologies that solved a real problem. Most of the stuff was sitting in basements and in old notebooks.

“Latimer called them all together,” Morris recalled, “and he said, ‘We believe in you, and we’re going to help you start a business and market your invention.’” The mayor helped the would-be entrepreneurs find the capital and support they could never have gotten by themselves from a private sector not terribly interested in small business start-up loans. He encouraged them to open companies and market their products. The results were remarkable — lots of new locally-owned companies, creation of good jobs, and the beginning of a revitalization plan that made Latimer a national figure.

That principle — look locally and use the resources you have — remains the heart of a sustainable local economy.

“A sustainable place can feed, power, and house its citizens with local resources,” explained Michelle Long, executive director of Bellingham, Wash.-based Sustainable Connections. “You need to generate new innovations

# The money at home

A sustainable local economy starts with small business — and the public sector



with local innovators.”

The late urban thinker Jane Jacobs made that notion a centerpiece of her life’s work. Starting with *The Economy of Cities* in 1969 and later in *Cities and the Wealth of Nations* in 1964, Jacobs argued that urban economies are like ecosystems — they are healthiest when they are diverse, with many different niches, and they thrive when energy cycles through the system. The cities throughout history that have done best have been those that figured out how to replace imports with locally produced goods and services.

It’s not that complicated, really. A sustainable local economy, like a sustainable ecosystem, needs

lots of players, needs the energy of the system — money — to stick around through numerous economic cycles, and needs to use local resources to grow.

An economy that doesn’t depend too heavily on any one sector will not only do better in good times but will be much harder. As farmers know, a monocrop system not only needs far more sustenance (fertilizers, irrigation, etc.) but is far more vulnerable to catastrophic failure. Diverse local economies, with thousands of small businesses offering a wide range of goods and services, can survive bad times better than communities that depend on just a few big industries.

As the *Guardian* has shown through a series of studies we did years ago (“The end of the high-rise jobs myth,” 10/23/85) — and which research done since then has proved — small, locally-owned businesses create the majority of new jobs in San Francisco. And money spent in small businesses circulates in the local economy; the proprietor of the local hardware store takes his or her revenue and spends it on shoes for the kids. The shoe store owner takes that money and buys groceries at the local market. Every dollar goes around several times; and each time, it adds economic benefit — what economists call the multiplier effect.

A dollar spent in a chain store leaves town within hours, wired to a central corporate headquarters where executives care nothing about San Francisco — save as a place to extract wealth from.

Jacobs was brilliant, but she had her libertarian leanings. She often argued that it was best for government to get out of the way and let economies grow organically. That may have made sense to someone who came of age fighting the old-fashioned redevelopment programs and top-down urban planning of the 1960s and ’70s. But the modern urban economy not only needs help from policymakers, but clear direction — particularly in unsettled times like these. As William Greider wrote in *The Nation* Oct. 20, “only government has the leverage to get the money moving again.”

In fact, modern progressive economic thinkers say that the public sector has a huge, perhaps defining role to play in building a sustainable local economy.

“The city needs to emphasize the public over the private,” Morris told me. A sustainable economy, he said, is “a society where the public commons grows and the private shrinks.” Taking public programs and services and turning them over to private business — which is all the rage in the Mayor’s Office these days — is about the worst thing a community can do.

So what could City Hall do to create a more sustainable local economy? Start, Morris says, by reducing the need for money. “The things that are most valuable in a sustainable economy are those that are free,” he said. That means keeping libraries open, making more public space accessible, offering free public events — and encouraging people to reuse even the basics. “There’s no need for most people to buy new clothes, especially for kids. Sustainability starts with people substituting free things for costly things.”

That could mean, for example, city-run clothing exchanges (and toy exchanges and places where used construction materials could be traded). It also means leadership by example: Mayor Gavin Newsom isn’t as big on conspicuous consumption as his predecessor, Willie Brown, who bought new imported Italian suits by the rack. But he’s hardly been known for promoting a low-consumption lifestyle. “The mayor could announce, for example,



that he is going to reduce his consumption of imported goods by 75 percent in the next year," Morris suggested, "and show everyone how he's going to do it."

Then there's distance — both physical and psychological. Obviously, reducing commutes and the need for long-distance shopping trips is a factor, but it's not enough. "You need to shrink the distance between the people who visit the private economy and the people who run it," he said. The owners of businesses need to live in the community. They need to interact with their customers and neighbors, to see the local schools where their tax dollars go.

In Bellingham, Long's group worked with local government on a large-scale marketing campaign with the slogan "think local, buy local, be local." Their effort involved an advertising campaign, a coupon book, and even a mascot. "We have a bee who goes around to events; it's the Be-local Bee," she said. It's more than just shopping; it's about thinking about your community first.

The impact: more than 60 percent of Bellingham residents in a recent poll reported that they now think about finding local sources for their goods and services.

One key to all this, Doug Hammond, executive director of the Business Alliance for Local Living Economies, told us, is access to community capital. "If that's not available, you never get out of the gate," he said.

BALLE, a seven-year old organization with headquarters in San Francisco, works with 20,000 members to promote small, locally-owned businesses and initiatives to sustain healthy economies — and healthy communities.

Community capital means "financing to support innovation," Long said, "from people who are willing to look at what we call living returns — something that works for the lender and for the borrower."

There are, Hammond notes, "almost no resources for locally-owned, independent businesses. It's a disproportionately-tilted playing field."

Hammond, who took over as BALLE's director this month, was startled to learn that San Francisco puts all its money — its payroll accounts, tax accounts, and so forth — in North Carolina-based Bank of America. That's not a local bank. It's

"You need to shrink the distance between the people who visit the private economy and the people who run it."

David Morris  
Institute for Local Self-Reliance

not an institution that supports local businesses, and the money it makes doesn't circulate in San Francisco.

Cities that want sustainable economies, he said, need "locally-owned common-good banks" that will invest in small loans to local businesses — and be willing to accept fair, but not excessive, returns. "If the city was willing to put some of its working money into that kind of a business, it would be a huge start," he told us. "That kind of thing is the low-hanging fruit."

The mayor has spent a lot of money on staff and programs that promote his image as environmentally conscious. But what he really needs, Hammond said, is a "local-first czar," someone at City Hall who has the mandate — and the authority — to promote a sustainable economy.

"There has to be a baseline for local procurement," he said. "How much of the city's resources go back into the local community? What are the ways to make those resources community controlled again?"

San Francisco is a peninsula, but it isn't an island. The city can't operate entirely independent of the rest of the world. But at a time when global capital is in crisis, and fossil fuel use is threatening ecological catastrophe, and few people in Washington or Sacramento are offering true progressive solutions, San Francisco should be leading the way toward a model for a locally sustainable economy.

It's not impossible. It's not even that hard. It just takes political will. **SFBG**

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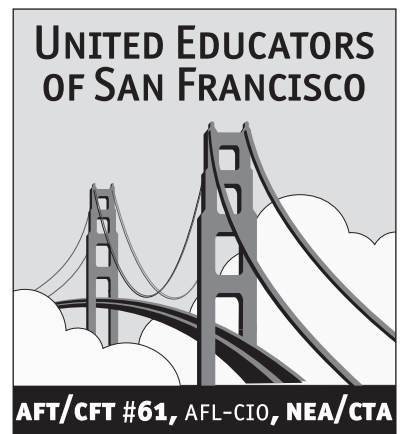
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# GUARDIAN

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## OCT. 22-28, 2009 KING & PHAROAH

By Johnny Ray Huston  
> johnny@sfbg.com

Someone beautiful saved my life once by playing Pharaoh Sanders' *Live at the East* (Impulse; 1972) so often that it cast an exorcist's spell. Last year, when I saw Sanders at Grace Cathedral, it was hard to imagine a better place for the roving spirit of his music. This week, as he plays live with Alonzo King's *LINES* Ballet, it's hard to imagine a better group to turn that spirit into dance.

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### MUSIC

**Buzzer and Lover!**  
With a new single out on Atlanta's Douchemaster Records — yeah, you read that right — Oakland's Buzzer throws its hat in the ring and joins the ranks of fellow Bay Area garage rockers the Time Flies, Apache, and the Pets. There's a little bit of mid-1970s pining going on here, but otherwise, this record smokes. I sense these guys need to be heard in a live setting to get the full effect, so go see them before they start playing the Fillmore for \$50 a pop. Memphis' fuzzed-out Grade-A tunesmith Lover! gets things started. **(Ezra Provost)**

With the Safes and Fault Lines  
9 p.m., \$7  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com

### EVENT

**Fito Reinoso y su Ritmo y Armonia** benefit for WRAP

*Soneros* were the traditional balladeers of Cuba, blending call and response African rhythmic singing with working class tales of love, poverty, mirth, and woe. They've been eclipsed by glitzy modern salsa, but native Cuban Fito Reinoso, who has made the Bay Area his home since 1980, carries on the *sonero* tradition. His performance with Ritmo y Armonia at Slim's benefits the hard-working SF homeless rights group, Western Regional Advocacy Project. WRAP does righteous work exposing the true roots of the national housing crisis, pressures Washington, DC to fund housing and services for low and no income people, and works to protect their rights. WRAP's efforts deserve your \$25, and you deserve to dance your ass off. **(Amanda Witherell)**

With the John Santos Sextet  
7 p.m., \$25  
Slim's  
333 11th St.  
(415) 255-0333  
www.slims-sf.com

## THURSDAY OCT. 23

### VISUAL ART

**“Muerte Sin Fronteras/Death Without Borders”**  
Ever since I can remember, they've filled my house. I woke up to them, went to bed with them, and even ate with them. They adorned the walls and shelves of my young life, and somewhere along the way, they crept into my chest and burrowed deep into my heart. I know I'm not the only one. The Mission Cultural Center for Latino Arts has decided to bring together others like me, who have a passion for the striking *calaveras* (skulls), *calacas* (skeletons), and other renderings used to remember lost loved ones while reminding us to celebrate the joyful folly that is life. More than 20 artists have brought their altars and installations to the MCCLA for a month-long celebration of this facet of Mexican culture and art. For those of you not lucky enough to have experienced this darkly comedic tradition, it's not too late to get afflicted. **(Daniel Alvarez)**

10 a.m.–5 p.m. (Tues–Fri, through Nov. 22), free  
Mission Cultural Center for Latino Arts  
2868 Mission, SF  
(415) 821-1155  
www.missionculturalcenter.org

### MUSIC

**The Felice Brothers**  
Let's get this out of the way: the Felice Brothers bear more than a casual resemblance to the Band. Like the legendary roots revivalists they inevitably get compared with, the three brothers — Ian, Simone, and James, joined by a bass player who answers to the name Christmas — find inspiration in the woods and wilds of the Catskills Mountains, creaking out gorgeously rustic tales of cabins and moonshine and last-chance wanderers. Sound familiar? Here's the kicker: these guys offer up a considerably darker vision of bygone days, as goosebumpingly demonstrated this year on a self-titled Team Love Records full-length recording. Riveting, ragged stuff. **(Todd Lavoie)**

With Deer Tick  
9 p.m., \$16

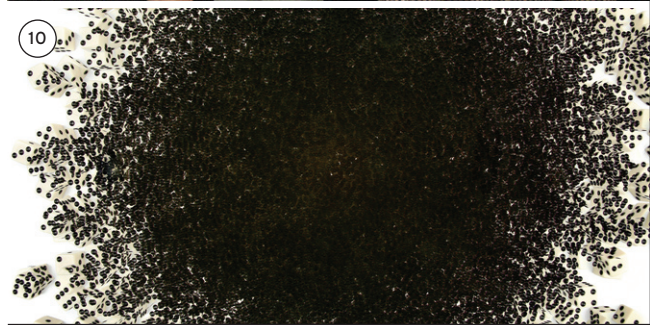
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.gamh.com

## FRIDAY OCT. 24

### FILM/EVENT

**Nosferatu Screening and Post-movie Dream Talk**  
In Transylvania, Hutter awakens from a deep sleep. The couch he has been sleeping on is smelly, old, and inside an ancient castle crawling with centipedes and spiders. Thus he assumes the two bite marks on his neck are from a mosquito. I bet you can guess what they're really from. The vampire motif wasn't always so familiar, though. For evidence, check out the new high-definition video restoration of F.W. Murnau's 1922 German Expressionist film *Nosferatu*. Unlike Bram Stoker's 1897 novel *Dracula*, it decrees that sunlight can kill bloodsuckers. Afterward you can discuss the vampire archetype — symbolizing longing, addiction, and a lack of vital selfhood — with the experts at the Dream Institute. **(Michelle Broder van Dyke)**





7–10:15pm, \$12  
The Dream Institute  
1672 University at McGee, Berk.  
(510) 845-1767  
www.dream-institute.org

### MUSIC/CLUBS

#### ZomBEAST

The gay are so edgy — at least the eight percent that aren’t downloading “Womanizer” *right this goddamned minute*. They’re so way ahead they’re celebrating official homo-holiday Halloween a week early, with a special edition of the hetero-welcoming, artistically inclined BEAST party. The Transfer will be transformed into a perky pet cemetery as denizens of all zombie walks of nightlife manifest furry inner familiars and cavort to the scarily soulful sounds of DJs Juanita More! and Javi en Rose/Natureboy. Sex-eyed platypi will eat your puny brains! Dress code: radical road-kill, undead dolphin, bedraggled badger, seriously hung over hummingbird, slaughtered schnauzer, murderous mallard (“quacks with an axe”), etc. Hosted by House of Horseface designer Mica, a.k.a. Tit Mouse, darling of the gorgeously goat-ish gay underground. **(Marke B.)**

10 p.m.–2 a.m., \$5  
The Transfer  
198 Church, SF  
(415) 861-7499  
www.myspace.com/beastparty

## SATURDAY OCT. 25

### EVENT

#### Chance Operations

The word “change” tinkled like a digital pundit on the Bushy airwaves at the start of 2008. But it quickly morphed into “chance” as the economic aleatory brutally overtook the electoral logical, gobbling it up like an octopus would a Rubik’s Cube. Chance is on the Bay arts menu — seasoned culturati are a-dither over Merce Cunningham’s upcoming CalPerf extravaganza, and club music has been invaded by glitches and random presets. Now local visual art erects a metaphorical tinfoil popcorn monument to the adventitious with this group show, in which 12 up-and-comers toss a gorgon harness at fate’s bifurcated neck. Lucky makers like Niki Shapiro, Kirkman Amyx, Victor Cartegena, Double Vision, and



Luis Delgado will display their chance experiments in a glittering foofaraw of video, performance, photography, and more. Un coup de dés, indeed. **(Marke B.)**

8 p.m.–midnight, \$10.  
Climate Theater/Gallery NINE  
285 Ninth St., SF  
(415) 263-0830  
www.climatetheater.com

### THEATER

#### Richard O’Brien’s Rocky Horror Show

J. Hoberman and Jonathan Rosenbuam’s 1983 book *Midnight Movies* kicks off with a look at the birth of *Rocky Horror*. “In 1972, the 30ish [Richard] O’Brien set to work writing a rock musical called *They Came From Denton High*,” the book relates. “O’Brien spent six months writing his musical, conceiving of it as “something any 10-year-old could enjoy,” which would also attract freaks like himself into the theater. He changed his title to *The Rock Horroar Show*, then *The Rocky Horror Show*.” Thirty-six years and one amazing picture-show version later, *Rocky Horror* still lives. Bring a

## Twelve up-and-comers toss a gorgon harness at fate’s bifurcated neck.

freak, a 10-year-old, or a 10-year-old freak to Ray of Light’s new production. **(Huston)**

8 p.m. (also Fri., 8 p.m. and Sat., 11 p.m.; through Nov. 15), \$22–\$35  
Victoria Theatre  
2961 16th St, SF  
(415) 863-7576  
www.rockysf.com

## SUNDAY OCT. 26

### FILM/MUSIC

#### “Sight and Sound: Philip Greenlief and SL Morse”

SL Morse is composed of stalwart instant composers Sarah Lockhart and Weasel Walter. Initially a conceptual art project for radio, it has grown — from the idea of translating texts into Morse code, and Morse code into music — into something even less bound to context. Opening with a screening of Lockhart’s 1950s B-movie tribute *Giant Fly*

*Attack*, tonight’s SL Morse program pairs another Lockhart film, *Myth of Sisyphus* — its title nicked from Albert Camus’ early philosophical essay — with a live performance, ostensibly of the Morse version of Camus’ text. While the music isn’t free improv, it bears a similar sonic profile. Isn’t it interesting, living in a country where taking official culture as your subject matter is more subversive than retiring to your niche? **(Bussolini)**

8 p.m., \$5–\$10  
Artists’ Television Access  
929 Valencia, SF  
(415) 824-3890  
www.atasite.org

## MONDAY OCT. 27

### LIT

#### Marilynne Robinson

It took Marilynne Robinson 24 years to write and publish her  
CONTINUES ON PAGE 26 >>



1) Alonzo King; 2) Alonzo King’s *LINES Ballet*; 3) Pharoah Sanders’ *Live at the East* (see “King and Pharoah”); 4) promo still for Ray of Light’s *Rocky Horror Show* (see Sat/25); 5) Max Schreck in F.W. Murnau’s *Nosferatu* (see Fri/24); 6) author Marilynne Robinson (see Mon/27); 7) the Felice Brothers (see Thurs/23); 8) detail from poster for “Muerte Sin Fronteras/Death Without Borders” (see Thurs/23); 9) Sunburned Hand of the Man (see Tues/28); 10) 10,000 Dice Rolls by Kirkman Amyx (see Sat/25); 11) Gregg Gillis of Girl Talk (see Mon/27); 12) Fito Reinoso (see Wed/22); 13) flyer for ZomBEAST (see Fri/24)

MARILYNNE ROBINSON PHOTO BY NANCY CRAMPTON; GIRL TALK PHOTO BY ANDREW STRASSER





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## THE SAN FRANCISCO BAY GUARDIAN PICKS

Buzzer (see Wed/22)



PICKS CONT>>

It took Marilynne Robinson 24 years to write and publish her second novel. The first one, 1980's *Housekeeping*, got her nominated for the Pulitzer Prize for Fiction, and the second, *Gilead*, won it — clearly, her effort paid off. Imagining what Robinson did during the intermittent years is not difficult: although her books make for an effortless read, she may easily have spent a day on each sentence. Her deep, patient reflections on rural American landscapes — spiritual and topographical — yoke you in until you've finished the story. This year Robinson published her third novel, *Home* (Farrar, Straus and Giroux, 336 pages, \$25). Another meditation on Midwestern cities, it's a companion novel to *Gilead*. Come hear the long-time Iowa Writers' Workshop teacher read from it and reflect on the writing life. **(Broder van Dyke)**

8 p.m., \$20  
Herbst Theatre  
401 Van Ness  
415-392-4400  
www.cityarts.net

## MUSIC

### Girl Talk

Girl Talk's brand-spanking-new pay-what-you-like full length, *Feed the Animals* (Illegal Art), and his previous one, 2006's *Night Ripper* (Illegal Art), are both perfect. They're perfect for the ADD music listener, with their seamless low-attention-span shifts from one pop masterpiece to the next. And they're perfect for the OCD hipster, who must decode the puzzle and decipher the original sources within all of Gregg Gillis' mish-mashed tracks. This will be an epic concert. It is not to be missed: not to go home and feed your cat; not because you need to study for that midterm; not because the second coming is *really* coming; not for anything. **(Broder van Dyke)**

With Grand Buffet, the Deathset, Hearts of Darkneses, and CX Kidtronik  
8 p.m. (also Tues/28, 8 p.m.), \$20 Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## TUESDAY OCT. 28

## MUSIC

### Sunburned Hand of the Man

What to make of free folk, now that Devendra Banhart is shtupping Natalie Portman? SF was once the epicenter for the movement. While free folk hasn't exactly squandered its promise, the contingent of bands leaning more heavily on the "free" part of the equation have largely fallen back into obscurity. Sunburned Hand of the Man are thrilling because they're entirely unreliable — starting and ending with free improvisation, they're more likely to fall apart than to come together, and rightly so. Their best trick, though, is to fall apart in a slow motion, gravity-defying way. They do it as often as they find a groove to work at with their primitive tools. **(Bussolini)**

9 p.m., \$8  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

## LOCAL ARTIST: Jay Nelson



**TITLE** Photograph of Jay Nelson with *Honda Spree, Study in Temporary Autonomy*

**STORY** Jay Nelson's multi-disciplinary artwork is part of his quest for individual autonomy within the modern American landscape. While his paintings and drawings imagine a utopian, psychedelic experience within the natural environment, his sculptures serve a dual function as both fine art and self-sustaining utilitarian objects. *Honda Spree, Study in Temporary Autonomy* is a motor scooter outfitted for exploration. Nelson has created site-specific tree-houses at Mollusk Surf Shop and Berkeley Art Museum director Larry Rinder's Ukiah property, an energy-efficient car camper, and compact "case studies" for travel. His sculptures are useful tools to transport oneself into the sky, forest, or ocean. They're also imaginative points of departure for paintings and drawings that further explore these places of pure experience.  
**SHOW** "The Autonomous Zone," through Nov. 9. Thurs.-Sun., noon–5 p.m. Triple Base Gallery, 3041 24th St.s, SF. (415) 643-3943.  
**WEB** www.basebasebase.com



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**ALL AGES**



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**THU NOV 13 · 7:30PM DOORS**

**ALL AGES**

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CLAIRE VOYANT, BLOODWIRE

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**THU. NOV. 20 · 8:30PM DOORS**

**ALL AGES**

**IMMORTAL TECHNIQUE**

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**THU OCT 23 9:30 18 MEAT**

**FRI OCT 24 10PM 21 PETAL PUSHER**

**SAT OCT 25 9PM 21 BOOTIE**

**SUN OCT 26 7PM 21 DEVIANT NATION**

**MON OCT 27 9:30 18 DEATHGUILD**

**FRI OCT 31 9PM 18 ALL HALLOWS EVE**

**SAT NOV 1 9PM 21 NEW WAVE CITY**

**MON NOV 3 9:30 18 DEATHGUILD**

**FRI NOV 7 10PM 21 CREAM**

**SAT NOV 8 9PM 21 BOOTIE**

**SUN NOV 9 7:30 21 BANSHEE**

**MON NOV 10 9:30 18 DEATHGUILD**

**THU NOV 13 7:30 AA STRIPMALL ARCHITECTURE**

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<b>THU</b> 10/23 10PM \$7	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DJS/HOSTS: <b>PLEASUREMAKER, SENOR OZ</b> & GUEST <b>QUEZTAL GUERRERO</b> (LA/ YORUBA RECORDS)
<b>FRI</b> 10/24 10PM \$5-\$10	ELBO ROOM PRESENTS <b>4ONEFUNKION</b> FEAT. <b>GASLAMP KILLER, J-1</b> (ANIMAL KINGDOM), <b>THE 4ONEFUNK BAND</b> FEAT. <b>ALIAS JOHN BROWN, DJ B-CAUSE</b> , HOSTED BY <b>A-RON</b>
<b>SAT</b> 10/25 9:30PM \$10/\$15	THE HUB PRESENTS <b>THE SWAY MACHINERY</b> FEAT. <b>JEREMIAH LOCKWOOD</b> & MEMBERS OF ANTIBALAS & ARCADE FIRE PLUS <b>MONOPHONICS</b> ADV TIX AT THE HUB JOC
<b>SUN</b> 10/26 9PM \$6	<b>DUB MISSION: THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH DJ SEP, J BOOGIE</b> (DUBTRONIC SCIENCE/OM RECORDS) & GUEST <b>CRAZY BALDHEAD</b> (DUBMISSION RECORDS/UK)
<b>MON</b> 10/27 9PM \$7	LUCIFER'S HAMMER PRESENTS <b>MASTER</b> (CZECH REPUBLIC), <b>ESTUARY</b> (OH), <b>A BAND OF ORCS</b> \$2 DRINK SPECIALS ADV TIX: <a href="http://WWW.TICKETWEB.COM">WWW.TICKETWEB.COM</a>
<b>TUE</b> 10/28 9PM/\$10	MAISHA PRODUCTIONS PRESENTS <b>FUGA</b> AND <b>DJ JEREMIAH &amp; THE AFROBEAT NATION</b>
<b>WED</b> 10/29 9PM \$6	<b>PRE-HALLOWEEN RIOT! PRIZEHOG, JET PACK COP KILLERS, BEAT COPS, SAND WITCHES, WELD SCHMERTZ</b>
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NOVEMBER 8

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NOVEMBER 9

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DIMMU BORGIR  
MOONSPELL  
WARS OF POSSE  
SKELETON 4



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OCTOBER 2008

OCTOBER 27

DevilDriver DEATH ANGEL  
Straight Line Stitch



OCTOBER 28

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AND  
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OCTOBER 31


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This year's model: *FIFA Soccer 09* is satisfyingly weighty and beefs up player models in contrast to *FIFA 08*.

## Not unlike crack

### FIFA SOCCER 09

(Electronic Arts; Nintendo DS, PlayStation 2 and 3, Sony PSP, Windows Vista/XP, Xbox 360)

**GAMER** In the midst of all this excruciatingly important election business, I strive only to be a better-terrified, proverbially neo-American Joe, asking you, "O citizen, has there ever been a more convenient time to wed distraction — by an awesome bit of footy on the Xbox 360?"

Frayed knot. *FIFA Soccer 09* complaints first: most of the situation-specific expressions used for play-by-play and color commentary are fucking irritating and/or redundant to the point of sounding just plain stupid, as in, "a great defensive tackle" or "defensive clear," when we know these maneuvers to be exclusively defensive by definition.

The occasional "goalie blow-out" is a definite frustration as well. About once a game, your keeper will choose to ignore a cross that should be cursorily disrupted, either that or decide to come off his line without warning at exactly the wrong time. As for field play, the usual *FIFA* suspects: errant touches caused by the directional proximity of two or more passing targets, animations that force

players to decelerate unnaturally, jive-ass one-on-one moves that remain woefully ineffective. ("Homemade cuts" are still the way to go if you're trying to beat a defender with the dribble.)

Much applause: this year's version plays heavy in comparison to a somewhat papery *FIFA 08*. The ball is weightier; the scale, appreciably larger. And while retaining its *08* intellect, *09* does well to beef up the player models and bring the default camera angle closer to the pitch. Inertia, momentum, and gravity are better woven into the feel of the game: jostle for good position only to time your jump poorly and whiff on your header. The "Create a Player" feature is nuanced and can get you pretty damn close to a reasonable Con McJain likeness if that's what you're into, freak.

For you Xbox Live fiends, they've set up some decent interactive modes, including an unwieldy but super-fun 10 vs. 10 online welter that devolves right quickly into "Kill That Cow." But you know, son, this is America, and we play how we plumb well please.

Still looking pretty hairy, isn't it, Joe? Narrower, this chance, than it had ought to be. (Chris DeMento)

### THE MIX

- (1) Gilles Simon
- (2) Try biweekly lit zine by David Brazil and Sara Larsen
- (3) Jef Valentine in *Rocky Horror Show*, Victoria Theatre
- (4) Mercury Rev, *Snowflake Midnight* (Yep Roc)
- (5) Mark Wahlberg on *Saturday Night Live*

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## music

Budget Rock Seven is just here to help! I'd peel open my wallet for Human Eye, left, and the Lamps, center. Also rocking for dollars — with little resistance — this week: Against Me! at the Grand Ballroom Oct. 27. Are you with me?



## Budgin'

By Kimberly Chun  
> kimberly@sfbg.com

**SONIC REDUCER** Why so glum, Chun? Well, for starters, the economy is sucking about as hard as an insecure groupie attacking her/his fave-rave rock-

er head-case, and the stock market is making me more nauseated than the time I mixed deep-fried Twinkies and the Giant Dipper roller-coaster ride at Santa Cruz Beach Boardwalk. Oh, sure, we're all gonna die giggling with sheer, unrepentant delight when the Barack Star pulls it off come Nov. 4. But in the very lean meantime, we gotta scrimp 'n' scrape to find the joy.

So why not mix good times and *sound* — arf! — financial advice from those adventurers in fabulously gritty lo-fi sonics and rock 'n' roll derring-do at Budget Rock Seven music fest?

Yes, I may be high. Ask rockers — oft dismissed as guitar-collecting, ramen-chawing spendthrifts lacking in fiscal acumen — for budget suggestions? Don't you know that the sweaty, loud 'n' danceable rawk gathering has little or nada to do with tightened (white, skinny) belts during tough times — having plucked its name from a Mummies long-player,

not its accountants? Sho' 'nuff, impecunious stuff. Nevertheless, if a truly depressing nu-depression-style bot-toming-out occurs — B-Rock or no — it can't hurt to look to grassroots rabble-rousers for tangibles on living it up on little scrill.

"I have nothing to offer but bad tips," Darin Raffaelli — ex-Supercharger member and now in Budget Rock bands the Baci Galoopis and supa-group Mersey Wifebeaters — apologizes in a recent e-mail. "Go to the taco truck and don't be afraid to get face meat if they run out of the standard meats. Don't be a deadbeat weefie and carry your own load.

Doesn't matter how big your carriage is — just fill it to the tarp with whatever you can and the goodhearted folk will make sure you get by. Don't get tattoos, and take care of your feet. "Hope that helps."

It's like pouring loose change, slugs, and paper clips into those supermarket counters: every little bit helps. Brian Girgus, who drums for rising Mantles-spinoff proj Personal and the Pizzas, has more low-dough advice: "Sneak a flask of whiskey in. Drink during Happy Hour. Make your pizzas at home. Roll out the dough really thin to make the pizza seem bigger. Buy used vinyl at the thrift stores."

"Budget? I'm not an expert on that. I'm up to my ears," opines fes-

tival co-founder and co-organizer Chris Owen by phone. He's got more important things on his mind, like convincing Budget Rock performer Roy Head — renowned as "the white James Brown" for his crazy-agile dance moves, and his 1965 hit, "Treat Her Right" — to record "Just Head" by the Nervous Eaters and "Teenage Head" by the Flamin' Groovies for his Hook or Crook Records. The dynamic Head — who Owen says is still amazing (The 67-year-old "is like Iggy Pop in the way he puts himself out there") — just might play those tunes live, if we're lucky, when he performs here for the first time since the '60s.

Owen says there was an attempt to move Budget Rock back to San Francisco — where it first laid down a beachhead at Thee Parkside — but, as we laugh, "the city wasn't having it!" With assists from Bobbyteen Tina Lucchesi, *Guardian* staffer Dulcinea Gonzalez, and others, Owen threw the bash together again at the Stork Club. "Sometimes it's worth it to just have a blowout in a smaller place," he explains. "At a smaller place, they're happy to have you. I can't imagine anyone drinking more than the people who go to these things!"

Budget planning? I got my BR grandma-panties in a bunch to catch In the Red combo the Lamps, Bare Wires, Nodzzz, Thee Makeout Party,

the Pets, Hunx and his Punx, Ray Loney and the Phantom Movers, Sir Lord Von Raven, Hypsterz, Christmas Island, and Russell Quan's 50th Birthday Party. As for Owen, he's especially psyched about Human Eye (a Clone Defects variant that rarely plays Bayside), Haunted George, Seattle band Head (I see a theme emerging), and Personal and the Pizzas ("A MySpace band that suddenly became a real band — basically they wrote two of the catchiest songs I've ever heard"), as well as the Top Dog-sponsored hot-dog-eating contest and the pancake breakfast aided and abetted by ex-Parkside honcho Sean O'Connor's Batter Blaster invention.

"When I first announced the lineup people were, like, 'Who the fuck are these bands?'" Owens says of the eclectic nature of this year's festival. "There are a whole lot more bands that are more difficult — more influenced by New Zealand pop music and not necessary garage rock and punk."

But seriously, back to budgets? "I would say, don't take any advice I'd give you — that's the best advice," Owen says. "But with this thing: \$5 beer and cheap food, 34 bands in four days. That's pretty good. If you're trying to maximize your dollar, that's less than a dollar a band." **SFBG**

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Patience pays: the Notwist return with a new album after two years of recording.

# Take your time

## Between the Devil and the Notwist

By Kate Izquierdo  
 > a&cletters@sfbg.com

In this age of instant gratification, it feels excruciating to wait six minutes for something. In the case of the Notwist, fans had to content themselves with waiting six years. It's been that long since the German quartet were ready to unleash more of the cottony, mellow glitch-pop that put them on the map. Their new album, *The Devil, You + Me* (Domino), is the result of just over half a decade of ships passing in the night, two years of recording, and one very concerted effort to get every last wisp of romantic longing down for posterity.

So, Guns N' Roses aside, who the hell takes this long to make a record? I caught up with keyboardist Martin Gretschmann on the eve of the Notwist's North American appearance in Toronto. Before I could politely ask if they were big fans of say, MMORPG gaming, Gretschmann explained that it's enthusiasm for side projects that caused the big delay. Along with founding brothers Markus and Micha Acher, Gretschmann and new drummer Andi Haber are the most overextended musicians around, contributing to roughly five other bands, most notably 13 and God and Lali Puna.

"That's why it took quite a few

years for us to make a new record," he mused. "All the bands make records and do touring, and then it took around two years to record the new album, and before you wake up, it's six years."

What inevitably brings these very busy gentlemen back together is the lure of the Notwist's essence: a politely sputtering amalgam of samples, love songs, and bits of string section to tie it together. The band spent the last 20 years and six albums evolving from post-hardcore punk (their 1990 debut *Notwist* EP [Subway]) to indie trip-hop jazz (1998's *Shrink* [Zero Hour]) to their current state of introspective electronic perfection.

Where 2002's critically acclaimed *Neon Golden* (Domino) was a beautiful bouquet of freshly cut schizophrenia — a banjo leads off one song, barely there keyboards pepper another, lyrics have noticeable emotional range — *The Devil, You + Me* hovers like a question mark over the listener, asking "Why not?" in a steady stream of cloudy grey guitar chords and hiccups of static. Gretschmann explained: "Neon Golden is like a collection of songs. This one is rather stream of consciousness — more homogenic in a way."

Those semiconscious recurring themes of isolation and introspection are never more present than in their video for "Boneless," a down-

trodden skateboarder's reverie shot in Valparaiso, Chile. Gretschmann reveals their inspiration for the clip was none other than infamous cult-hero Donnie Darko. "The lyrics deal with growing up in a little town and always feeling different," he said. "You just feel like an alien somehow."

"Boneless" displays typical Notwist ingenuity: a deceptively bouncy piano loop that succumbs to Markus Acher's lonely, searching vocals. The song is light and airy, borne aloft by a trace of tambourines and pop chords, but the effect is one of unmistakable fragility, of thoughts almost too sad to think.

On their new song, "Gravity," there are lyrics like, "I see the planets spinning faster / or is my body too slow?" The last six years have brought great changes for Notwist. Gretschmann was clear in the appearance of deep-seated emotion, of "some really heavy moments and sad moments" that found their way onto *The Devil, You + Me*: "That's definitely one reason why some people say it's very dark." He tempered this by sharing the jubilant mood of the band, who haven't toured this continent since 2004. "[Toronto] is the first concert." He sounded a bit awed by his words, then laughed. "We have to see what comes out!" **SFBG**

### THE NOTWIST

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### WILDILDLIFE BY NUMBERS

Whether we're talking about the volatile US economy or the amount of CD-R releases Wildlidlfe has produced to date, the base-10 numeral system is a use-less reference point.

"Three or four, five or six — let's call it 'medium-four.' Or 'five-esque.'" This is the disc count consensus from the Seattle group, whose membership is definitely three: Andy Crane on bass guitar, Matthew J. Rogers on guitar, and Willy Nilz on the drums. All provide vocals, and their collective tune was chortle-laden as they chatted via speakerphone from their tour van, parked on Bainbridge Island, Wash., a short ferry ride from Seattle, before the opening show of their present West Coast tour with Mammatus.

It would be frivolous to assign integers to Wildlidlfe's whacked variety of superjams: their psychedelic weird-metal gets mad heavy, but they kick terrific pop hooks when, you know, they feel like it. "We're super poppy — it's almost lame," one exclaims before another threatens that they're "gonna drop it like Kid Rock!" Eh. That frighteningly high-pitched live vocal effect they often use isn't *that* pop. Pop or not, the heaviness has gelled into something that has allowed Wildlidlfe to survive two radical geographic relocations: from Boston to San Francisco, and, earlier this year, to Seattle. Originally named Wildlife before a group called the Wildlife sent them a threatening letter about it, the band started after the three had been jamming together as college students in Boston. Although more restrained at that time, they now dish out a spaced acid-sludge that only medium-four years of epic practice sessions could have wrought.

What brought them to SF in September 2006? "It was a three-way commitment — 'you guys all want to move?' We pointed it out on a map and headed there. Sorta like *Coming to America*, is the answer.

Crane describes their one-time dream of starting a pancake van in Dolores Park with Nilz's family recipe. What kind of cakes?

"Cornmeal pancakes."

"Weed pancakes."

This truck never came to fruition, but the combo quickly came to feel at home alongside such newfound, freaky rock brethren as the New Thrill Parade, Tulsa, and Shellshag. They recorded their 2007 debut, *Six* (Crucial Blast), shortly after their arrival, laying down tracks as long as 18 minutes in the process. One number, "Kross," has a slowly strummed guitar and vocal passage that gives way to delicate Steve Hackett-reminiscent trilling (circa *Lamb Lies Down on Broadway* [Atco, 1974]) before the metal hammer smacks down again, while "Tungsten Steel/Epilogue," with that scary effect-ed vocal leading the way, is hot as that doorknob that Joe Pesci grabs in *Home Alone*.

The closest you'll get to a precedent for the Wildlidlfe sound is Atlanta, Ga. band Harvey Milk, which the group opened for on HM's first West Coast dates earlier this year — an experience Wildlidlfe were especially excited about in a year that, despite the move, has been pretty damned productive. They've produced a CD-R out of a WFMU live set recorded earlier this year, and a new EP, *Peas Feast*, will soon be released by Crucial Blast on 12-inch, along with a dropcard for a new EP, *The Drongalet Demos*. Their songs have been shorter lately, but to no detriment: tracks like *Peas Feast*'s "Shining Son" beckon circle pits unlike any before it. Plans are also afoot for an old EP re-ish and a remix 12-inch.

Why is their album called *Six* if whole numbers don't suit them? "It's spelled in letters," they point out. There are also seven songs on there, alas — if inexactitude reaps such brutal greatness as that of Wildlidlfe, may we never file taxes again. **(Michael Harkin)**

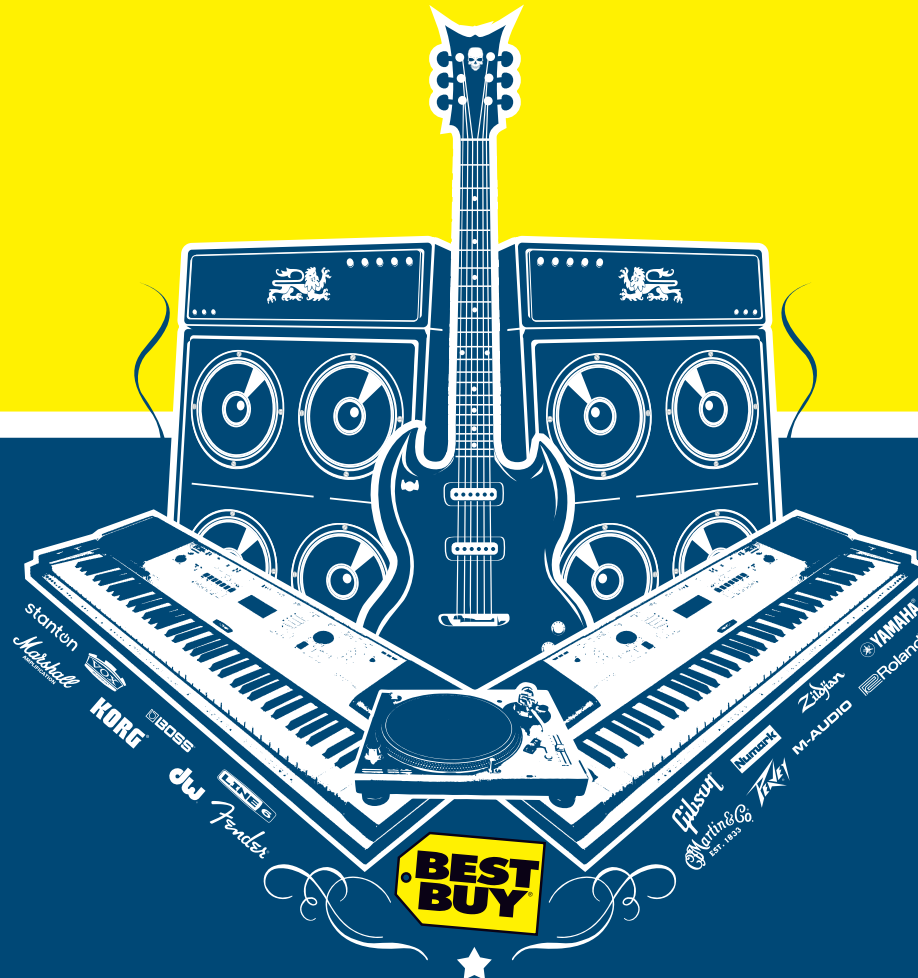
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# Cosmic backlash

Is space no longer the place for neo-disco?

By Johnny Ray Huston  
> johnny@sfbg.com

Everyone agrees that disco is alive and proliferating. But is it devolving from au courant status into something that deserves the 21st century version of a stadium vinyl bonfire? Genres are vague in the realm of electronic music, and disco has become almost as ubiquitous and generic an overarching tag as techno. The neo-disco banner now stretches from the Fire Island revivalism of Hercules and Love Affair, and Escort to the cosmic expeditions of Lindstrom and his disciples. Clearly, it must be made of something synthetic.

Between the flaming diva pageantry of Hercules and the heterosexual prog geekery of Hans-Peter, one finds the languid romantic intellectualism of Morgan Geist. In recent interviews, Geist questions contemporary disco's existence, though his rarity compilation *Unclassics* (Environ, 2004) and his work with Metro Area have played a major role in its formation. Yet technically speaking, he's right. His new *Double Night Time* (Environ) kicks off with "Detroit," where instead of disco, the North American home of techno is evoked. Sill, austerity aside, "Detroit" is a techno track as much as it's a disco track, meaning not

very. It is new romantic: an effete little brother of butch post-punk and femme disco, with a Motor City radio DJ heart that belongs to Mike Halloran as much as the Electrifying Mojo.

The late avant-disco pioneer Arthur Russell is often invoked in relation to Geist, but *Double Night Time* is cooler and more reserved. Guest vocalist Kelley Polar doesn't croon with the mannered zeal that defines his own 2008 venture away from Metro Area, *I Need You to Hold on While the Sky Is Falling* (Environ). In fact, he's hard to differentiate from the album's other mannered vocalist, Jeremy Greenspan of the Junior Boys. While Russell's music is cerebral, his tenor never seems detached. In contrast, when Greenspan declares that he wants to cry during "Most of All," it comes across as a come-on. That doesn't mean it isn't seductive, though, and Geist's chiming sound reaches a chilly peak on the low-key yet bravura relationship post-op "Ruthless City."

Lindstrom's first proper solo album — after a compilation, and a full-length collaboration with Prins Thomas — is a different neo-disco creature. Whereas Geist presents nine pop-inflected compositions in less than 50 minutes, *Where You Go I Go Too* (Smalltown Supersound) stretches three tracks



Ladies and Gentlemen, we are floating in space: *Cosmic Disco?! Cosmic Rock!!!*, clockwise from top left; Morgan Geist; Hatchback; and Lindstrom orbit around the neo-disco genre tag.

to nearly an hour. Where exactly does Lindstrom go on the 29-minute title track? To my ears, he disappears into a Tangerine Dream and reemerges as Cerrone: a whirligig melody that echoes the motif of Cerrone's 1978 disco classic "Supernature" adds whimsy to wave upon wave of arpeggio. But what do I know? One local music shop detractor has compared Lindstrom's latest to the sounds of Paul Lekakis, the actor-model-vocalist who brought the world "Boom Boom (Let's Go Back to My Room)."

On Hatchback's *Colours of the Sun* (Lo Recordings), San Francisco's Sam Grawe steers clear

of any Lekakis-isms, though arpeggio for arpeggio, there's a definite Lindstrom-on-ludes feel to the penultimate track, "White Diamond." Hatchback drives right up to the exact spot — a couch at the edge of a dancefloor? — where *disco* slips off the term cosmic disco. Grawe knows krautrock and cosmo music inside out, but like his pal Daniel Judd of Sorcerer, he's at his best crafting soundtracks for cheesy movies that don't exist but should. "Closer to Forever" is exquisite, and "Jetlag" is a slab of montage funk that could make Harold Faltermeyer jealous and even get David Hasselhoff to stop eating burgers off the floor.

If neo-disco and its cosmic substrata are courting a backlash the size of Paul Lekakis' glutes, it's because of an onslaught of opportunistic comps with "space" or "disco" in their titles. Especially when placed in close proximity to one another, those words — along with "Balearic" — are surefire groan inducers. Yet there are always a few exceptions to the rule. One is *Cosmic Disco?! Cosmic Rock!!!* (Eskimo), a mix co-created by the man who invented cosmic disco, Italian DJ Daniele Baldelli. While it doesn't approach the euphoria of Baldelli's 2007 *Baia degli Angeli* mixes, its strictly '80s sources — further proof that neo-disco is new romantic — include some eccentric pleasures, especially "Ulster Defense," perhaps the world's first and only pro-IRA dancefloor anthem.

Likewise, Alexis Le Tan and Jess' *Space Oddities* (Permanent Vacation) transcends a generic title through a combo of irreverence and dedication that's as rare as any of the European library grooves it rediscovers. The hypnotic bloodless boogie of a track titled "Cloning" is hypnotic. Better still is "Black Safari," an electronic answer to Moondog's jungle-sound freakout "Big Cat." If a 1977 disco track can cast its net wide enough to capture Moondog and roaring elephants and growling tigers, then surely a 2008 neo-disco track can find a sense of humor within its vast cosmic — or retro-homo — space. In fact, that's exactly what 21st century disco will require to escape the hipster equivalent of a stadium bonfire. **SFBG**

## SAVORING THE SEASONAL SHIFTS WITH ANE BRUN

Fall is San Francisco's most gothic and recognizable season. In contrast to our drab winter skies, unpredictable spring showers, summer microclimates, and endless foggy afternoons, autumn arrives in a snap, with crisp air, long shadows, and dramatic full moons. Stockholm-based Norwegian singer-songwriter Ane Brun's introspective music is perfect for fall: she thoroughly explores uneasy moods on her aptly named fifth full-length, *Changing of the Seasons* (Cheap Lullaby).

The album's hushed title track includes gently picked acoustic guitar work and a spacious arrangement where Brun muses about the moment when one contemplates leaving a lover for someone else. "It's hard to be safe," she sings, "difficult to be happy." Tension and uncertainty is ever-present in Brun's writing. She excels at exposing love's contradictions and disappointments with a delicate emotional perception that, despite all the heartbreak, doesn't wallow in self-pity.

Whatever her poetic narratives are about, Brun sounds fantastic singing them. She's a rare talent who wields an arresting falsetto that's both classic and modern. She's been compared to Dolly Parton, Carole King, and Nico as well as Björk, Adele, and K.D. Lang. Excellent phrasing and austere lyrics invite the listener to contemplate, debate, and empathize with her



subjects and material, which is often intimately autobiographical. Listening to Brun's work, it's tough not to feel like a guilty eavesdropper sneaking a look in a friend's diary while house-sitting. Not that Brun would mind.

She isn't afraid to sound vulnerable, barely holding on to her emotional composure on songs like "The Fall," in which she croons, "We were wrong, to stay this long / Let me go, let me fall to the ground." Like other numbers on *Seasons*, the track is laced with tasteful string accompaniment, arranged by Denmark's Malene Bay-Landin and New York City's Nico Muhly.

Although the "strings and sad singing" motifs conjure Nick Drake in his *Bryter Layter* (Island, 1970) period, *Seasons* also showcases inventive, percussive numbers like "The Puzzle" and "The Treehouse Song," which gallop, swing, and accentuate Brun's cadence. "Armour"'s heavenly harmonics could support a scene from the 2001 French movie *Amélie*.

At the wonderfully cozy Café Du Nord, listeners will have an excellent chance to hang on Brun's graceful notes, which traipse playfully through compositions like "My Star" and "Linger with Pleasure." One hopes she'll touch on selections from 2004's masterful *A Temporary Dive* (DetErMine/V2), a platinum seller in Scandinavia, and with drummer and vocal accompaniment in tow, Brun will usher us effortlessly into autumn's dark, hopeful moments. **(Tomas Palermo)**

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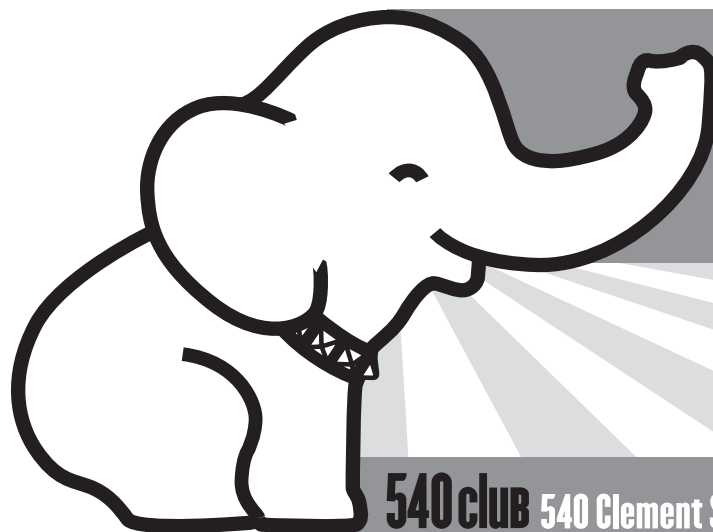
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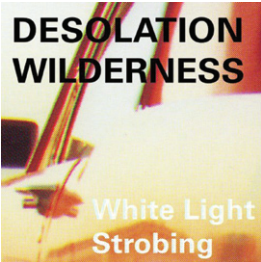
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THU	10/23	<b>THE EVANGELICALS</b> THE OLD FASHIONED WAY	9PM \$7
FRI	10/24	<b>THE USAISAMONSTER</b> HIGH CASTLE COMMON EIDER KING EIDER	9:30PM \$8
SAT	10/25	<b>MAMMATUS</b> WILDILDLIFE 3 LEAFS	9:30PM \$8
SUN	10/26	<b>SILVER DARLING</b> WINTER'S FALL DANA FALCONBERRY	9PM \$6
MON	10/27	<b>EARLY - TITUS ANDRONICUS</b> (TROUBLEMAN) OFF CAMPUS (EX-THE PATTERN)	7PM \$6
		<b>LATER - PUNK ROCK SIDESHOW</b> W/DJ TRAGIC & DUCHESS OF HAZARD	10PM FREE
TUES	10/28	<b>SUNBURNED HAND OF THE MAN</b> FRANKLIN'S MINT CHRISTINE SHIELDS	9PM \$8
WED	10/29	<b>NOBODY BEATS</b> SCHANDE WORKER B	9PM \$6
THU	10/30	<b>EARLY - THE STRANGE BOYS</b> (AUSTIN, IN THE RED) TY SEGALL	6PM \$5
		<b>LATER - ROBOCOP 3</b> THE REACTION SF, UNIT BREED	9PM \$6
FRI	10/31	TRICYCLE RECORDS PRESENTS <b>THE BLACKS</b> THE RED VERSE THE NEW CENTURIES	9:30PM \$7
SAT	11/1	<b>PARTS &amp; LABOR (BROOKLYN)</b> GOWNS CURSE OF THE BIRTHMARK	9:30PM \$8

## grooves



**DESOLATION WILDERNESS**  
**White Light Strobing**  
(K)

The boys of Desolation Wilderness were waist-high when Beat Happening first put K Records on the DIY map, but these third-generation Olympians uphold the label's legacy of smart and shy pop. The touring band was a touch shambolic when it stopped off in San Francisco a couple of months ago, but singer-songwriter Nicolaas Zwart is a painterly savant in the studio.

If Zwart had the open road in mind writing *White Light Strobing* ("USA Highway," "Road Song," "Horizon Star"), it was likely a verdant stretch — a soft-dappled mix of glockenspiel and clean electric guitar suggests many a long afternoon studying the sun. "Come Over in Your Silver Car" is indie-pop as doo-wop daydream, with a tranquil guitar vamp leading into the spectral crooning and watery chords of the unrequited. A few bobbing glockenspiel passages are merely lovely, but when Zwart settles in for a verse-chorus-bridge structure, as on "Leaving Song," the result is akin to a private reading of "Be My Baby." *White Light Strobing's* gallons of reverb remind me as much of Sun Studios as Phil Spector, but suffice to say Desolation Wilderness' K debut is tapped into some timeless melodies. **(Max Goldberg)**

### DESOLATION WILDERNESS

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**MAUS HAUS**  
**Lark Marvels**  
(Pretty Blue Presents)

I might be taking the words slightly out of context, but I think I've hit upon the mission statement for local fractured-pop experimentalists Maus Haus in a lyric from their nervy tempo-shifter "Tumbling": "calling shots behind the blindfold." Or how about "I swim with sharks and have some fun," from the same song? Either quote could slide in handily as a proper summation of the sextet's gleeful abandonment of verse-chorus-verse conventions on their full-length vinyl/download-only debut, *Lark Marvels*. Rhythms topple against one another, sing-song electronics bubble from unexpected corners, vocal melodies rush together in wondrous huddles — Maus Haus revels in flirting with danger, but does so with a clear sense of how to best bring the noise.

Boasting a twitchy electro rat-a-tat drill tempo and foghorn calls of earth-rumbling saxophone, "Irregular Hearts" brings to mind a less emotionally detached Broadcast, while the playful exuberance with which the band makes stop-on-a-dime melody shifts on tracks such as "Conversational French" is worthy of Fiery Furnaces comparisons. Maus Haus' frequent hip-hop-informed drum breaks and orchestral-psychedelic textures broaden the sonic palette considerably, however. With its heavy-echo, cymbal-ricocheting rhythmic fury and dizzying woodwind flourishes, "Million Volt Lights" should send the crate-diggers scanning for David Axelrod or DJ Shadow credits. **(Todd Lavoie)**

### MAUS HAUS

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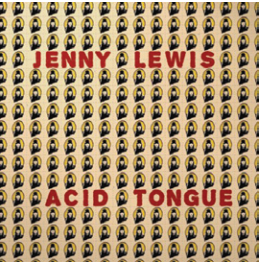
**FUJIYA AND MIYAGI**  
**Lightbulbs**  
(Deaf Dumb and Blind)

Fujiya and Miyagi are often misleadingly described as a dance group, but they're really the latest products of the British Isles' ongoing snark tradition, from Belle and Sebastian to Art Brut. Lead vocalist David Best sings in a low whisper like Aidan Moffat from the Arab Strap, albeit with less malice, and like his predecessors, he seems to be laughing at, as well as with, his audience. But it's difficult to tell if Fujiya and Miyagi's *Lightbulbs* are turned on too bright or simply missing filaments, because their songs tend to be lightweight goofs. On "Knickerbocker," Best repeats over and over again, "Vanilla, strawberry, knickerbocker glory," like a horny kid about to deflower his first girl. "Dishwasher" is even sillier: "We could paint our walls magnolia / We could buy a dishwasher."

Best's lo-fi slackerdom is exemplified by krautrock rhythms shorn of crazy totemic drums or wild vocals — all the things that made krautrock exciting in the first place. But Fujiya and Miyagi are good at locking into a bass-drums-and-keyboard groove, particularly on the loping funk of "Pickpocket" and "Sore Thumb." Hence, Fujiya and Miyagi's appellation as a "dance band." Still, *Lightbulbs* finds the ensemble too modest or unable to create a monster jam or unwilling to turn into the snarkiest assholes on the block — yet. **(Mosi Reeves)**

### FUJIYA AND MIYAGI

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**JENNY LEWIS**  
**Acid Tongue**  
(Warner Bros.)

"No good no how no man should treat you like he do / So come on all right now it's time for you get on up out of his house." Jenny Lewis draws out each syllable ever so sweetly on *Acid Tongue's* "Godspeed," putting a wee ache and a little falsetto spin to the end of this line or that, sounding like she's making an unmistakable bid for Dusty Springfield-style soul divadom. It's an intriguing if not altogether successful performance in line, along with its tongue-twister lyric, with ex-child actor Lewis' Rilo Kiley and solo work. Her unexpectedly barbed observations and you-go-girl entreaties find their fit in *Acid Tongue's* pop-ish yet downhome soul, C&W, and roots arrangements, perhaps better than amid less-historicized indie rock.

The match works on paper, though the toasty, all-analog production by producer Dave Scher risks overwhelming Lewis' fragile voice. The plush piano and rich bass sound shag-tastically throwback, yet fail to serve the vocalist when, say, she attempts some blues-lady storytelling on "Jack Killed Mom." Pretty young things with a short-timer grasp of the pop continuum will make unfavorable comparisons to the White Stripes, and wizened elders will hold Lewis against Big Mama Thornton and even Laura Nyro and be even more embarrassed for her. Lewis clearly has the sense of music history, taste, and guts to tackle the pop canon's big mamas, and to its credit *Acid Tongue* leaves the aftertaste of a heart-felt recording — the singer-songwriter just needs a trusted compatriot, editor, or producer to tell her "no." **(Kimberly Chun)**

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# SF OPEN STUDIOS

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### FRANCISCO STUDIOS

**2377 San Jose Ave., Niagara Ave./Geneva Ave.**

- 200a** Audrey Heller, #3, Photography, H
- 200b** David L. Hughes, Painting
- 200c** Katherine Hisako Kodama, #28, Painting, H
- 200d** Shilo Randall, #19, Painting, H
- 200e** Jhaya E. Warmington, Sculpture, H
- 200f** Jennifer Wildermuth, #19, Painting, H
- 200g** Daniel Kilpatrick, #16, Drawing
- 200h** Miguel Villafranca, #29, Painting, H

- 201** Christine Cianci, 310 Excelsior Ave. at Lisbon, Painting
- 202** Stevan Shapona, 831 Avalon Ave., Moscow/Athens, Painting
- 203** Chaen Chan, 1472 Alemany Boulevard, Theresa/Cotter, Printmaking
- 204** Uvonne Jones-Most, 170 Ney St., Craut/Congdon, Mixed Media

### PUBLIC GLASS

**1750 Armstrong Ave. at 3rd St.**

- 205a** Herb Dang, Glass, H
- 205b** Steve Falbo, Glass
- 205c** Kristina Barnes, Glass
- 205d** David Patchen, Glass, H
- 205e** Robert White, Glass, H

### YOSEMITE PLACE

**1777 Yosemite Ave., 3rd St./Mendell St.**

- 206a** Deborah Boskin, #150, Wearable Art/Jewelry
- 206b** Ray Lobato, #250, Painting
- 206c** Linda Raynsford, #270, Sculpture, H
- 206d** Jonathan Russell, #150, Sculpture
- 206e** Carolyn Wang, #135, Glass
- 206f** Greg Arlotta, Furniture, H
- 206g** Josh Berkus, #350, Ceramics
- 206h** Lynn Christiansen, #260, Wearable Art/Jewelry
- 206i** Aron Cohen, #210, Photography, H
- 206j** Jeannie Dragon, #350, Sculpture
- 206k** Timothy Hanrahan, #350, Ceramics
- 206l** Kelly Nedderman, #260, Wearable Art/Jewelry
- 206m** Alexandra Ostroff, #370, Sculpture, H
- 206n** Alanna Spence-Risse, #290, Painting
- 206o** Michael Szabo, #375, Sculpture
- 206p** Rebecca Szeto, #315, Mixed Media

- 207** Joshua Ets-Hokin, 2014 Oakdale Ave., Industrial/Rankin, Photography, H
- 207a** Henry Riekena, 1667 Jerrold Ave, 3rd St./Phelps, Painting, H
- 208** Eric Schumacher Photography, 2014 Oakdale Ave., Industrial/Rankin, Photography, H

### OAKDALE PAINTING STUDIO

**2014 Oakdale Ave., Industrial St./Rankin St.**

- 209a** Jeanne Carson, Mixed Media
- 209b** Katia Claude, Painting
- 209c** John F. Melvin, Painting

- 209d** Charley Paff, Painting
- 209e** Carol Rienecker, Painting
- 209f** Larry Robinson, Painting
- 209g** Laura S. Diamondstone, Painting

### ISLAIS CREEK STUDIOS

**1 Rankin St., Custer St./Evans Ave.**

- 210a** Rebecca Fox, Sculpture, H
- 210b** Yong Han, Sculpture, H
- 210c** Bèla Harcos, Painting, H
- 210d** James Kalin, Sculpture, H
- 210e** Christine Kendrick, #411, Sculpture
- 210f** Alex MacLeitch, Sculpture
- 210g** Min Hwan Park, Sculpture, H
- 210h** Jason Bernhardt, Sculpture, H
- 210i** David McGraw, Sculpture
- 210j** James Nichols, #405, Sculpture
- 210k** Anthony Ricci, Sculpture, H
- 210l** Wolf Thurmeier, Sculpture, H

- 211** Louis J. Gwerder III, 2560b Marin St., Bayshore/Cesar Chavez, Painting
- 212a** Dominique Maxime Genauzeau, 1888 Illinois St., Mezzanine Level, at Marin St., Painting
- 212b** Susan Parker, 1888 Illinois St. at Marin St., Painting
- 213** Johanna Rogers, 2031 26th St., #101, De Haro/Wisconsin, Photography
- 214** Deborah K. Tash, 1401 Illinois St. at 24th St., Painting
- 214a** David Regan, 1099 23rd St., Indiana/Minnesota, Painting, H

### GRAPHIC ARTS WORKSHOP

**2565 3rd St., #305, 22nd St./23rd St.**

- 215a** Alice Gibbons, Printmaking
- 215b** Karn Knutson, Printmaking, H
- 215c** Ling Liu, Printmaking, H
- 215d** Allison Miller, Printmaking, H
- 215e** Gloria Morales, Printmaking
- 215f** Lori Roby, Printmaking
- 215g** Mary Gow, Mixed Media
- 215h** Rachel Hornaday, Printmaking, H
- 215i** Pete Villasenor, Printmaking, H
- 215j** Kitty Wehrmeister, Printmaking

- 216** Tim Andrews, 2565 3rd St., #317, 22nd St./23rd St., Photography
- 217** Mark Faigenbaum, 611 Texas St. at 22nd St., Mixed Media
- 218** Eric Rewitzer, 610 22nd St., American Industrial Center Artists, at 3rd St., Painting, H
- 219** Melissa Yarbrough, 923 Minnesota St., 22nd St./20th St., Painting
- 220** Annie Galvin, 2415 3rd St., #243, 20th St./22nd St., Painting
- 221** Deborah Howard-Page, 547 Arkansas St., 20th St./Madera, Painting, H
- 222a** Ed Calhoun, 2325 3rd St., #345, at 20th St., Painting, H
- 222b** Rory Earnshaw, 2325 3rd St., #347, 20th St./22nd St., Photography, H

### NOONAN BUILDING

**Pier 70, 20th St./3rd St.**

- 223a** Diane Abt, #318, Mixed Media
- 223b** Suzy Barnard, #304, Painting
- 223c** Tony Bellaver, #204, Mixed Media
- 223d** John Haines, Sculpture
- 223e** Connie Harris, #304, Painting
- 223f** Lars Howlett, #218, Photography
- 223g** Phillip Hua, #305, Mixed Media
- 223h** Mary V. Marsh, #204, Mixed Media
- 223i** Marti McKee, #316, Printmaking
- 223j** Andrew Beals McPherson, #218, Painting
- 223k** Sarah Newton, #216, Printmaking
- 223l** Adele Louise Shaw, #321, Mixed Media
- 223m** Marsha Giegerich Torkelson, Mixed Media

- 224a** Raymond Difley, 603 Tennessee St., 18th St./Mariposa, Painting
- 224b** Del Westburg, 603 Tennessee St., 18th Near 3rd St./Mariposa, Painting, H
- 225** Agelio Batle, 224 Mississippi St., 18th St./Mariposa, Mixed Media, H
- 225a** Janet Drever, 223 Mississippi St., 18th St./Mariposa, Painting
- 225b** Colin David Hill, 223 Mississippi St., 18th St./Mariposa, Painting
- 226** Erin Carney, 298 Texas St., #8, 18th St./Mariposa, Painting
- 226a** Patrick Brennan, 263 Connecticut St., 18th St./Mariposa, Painting
- 227** Will Bullas Studio, 1020 Mariposa St., #1, at Pennsylvania, Painting

### ICE CREAM ART COLLECTIVE | A FRESH LOOK

**1590 Bryant St., Sports Basement, Galleria Del Grotto, 15th St./16th St.**

- 228a** Marta Fuentealba, Painting, H
- 228b** Kellyann Gilson Lyman, Painting, H
- 228c** Susanne Khawand, Glass
- 228d** Kristine Mays, Sculpture
- 228e** Biff Moshe, Painting, H

- 229** Terry Burkes, 1340 Bryant St., 15th St./Division, Melting Point Gallery, Painting
- 229a** Larry Aleshire, 151 Potrero Ave., 15th St./Alameda, Mixed Media, H

### SOMARTS STUDIOS

**934 Brannan St., 8th St./9th St.**

- 230a** Katie Gilmartin, Printmaking
- 230b** Carlos Loarca, Painting
- 230c** Betsie Miller-Kusz, Painting
- 230d** Billy Mitchell, Photography
- 230e** The Great Tortilla Conspiracy, Mixed Media
- 230f** The Great Tortilla Conspiracy, Printmaking

- 231** Chuck Thurston, 360a Langton St., 7th St./Brannan, Printmaking, H
- 232** Eric Ehlenberger, 1286 Folsom St., 9th St./8th St., Glass, H
- 232a** William Noguera, 55 Norfolk St., #202, 11th St./Folsom, Drawing

### GROUPS AT LIZLAND STUDIOS

**739 Clementina St. at 9th St.**

- 233a** Paul Baker, Sculpture
- 233b** Lynn Friedman, Photography, H
- 233c** Grayson Yeager Malone, Mixed Media
- 233d** Liz Mamorsky, Sculpture
- 233e** Daniel Newman, Photography

- 234a** Kathryn Arnold, 301 8th St., #245, at Folsom, Painting, H
- 234b** Watchara, 301 8th St. at Folsom, Sculpture
- 234c** Victor Cabrera, 301 8th St., #245, at Folsom, Painting
- 234d** Gina Jacupke, 301 8th St., #245, Folsom, Painting
- 235** David R. Forte, 1246 Howard St., SF Stained Glass Works, 9th St./8th St., Glass, H
- 236** Martin Freeman, 132 9th St., #304, Mission/Howard, Sculpture
- 236a** Ronald Albert Ansley, 1500 Howard St., 11th St./Lafayette, Painting, H
- 236b** Jerry McCaine, 701 Minna St., 8th St./9th St, Drawing
- 237a** Brandi Brooks, 56 Moss St., #4, Folsom/7th St., Painting
- 237b** Tim Losch, 56 Moss St. #4, Folsom/7th St., Photography
- 238** David Avery, 715 Bryant St., #202, 5th St./6th St., Printmaking

### THE CLAY STUDIO

**61 Bluxome St., 4th St./5th St.**

- 239a** Barbara Florez, Ceramics, H
- 239b** Joyce Fujiwara, Ceramics
- 239c** Jane Grimm, Ceramics
- 239d** Beth Ozarow, Sculpture
- 239e** Jos Pollard, Ceramics, H
- 239f** Kyle Prenzlów, Ceramics, H
- 239g** Jade Zabrowski, Printmaking, H
- 239h** Nina Saltman, Ceramics, H

### 372 RITCH ST. STUDIOS

**372 Ritch St., Townsend St./3rd St.**

- 240a** Bernadette Emrick, #5, Mixed Media, H
- 240b** Soña Holman, Painting
- 240c** Dorian Katz, Painting
- 240d** Sue Kopcho, Mixed Media, H
- 240f** Roberta Ann Weisenburg, Wearable Art/Jewelry

- 241** Linda Yao, 88 King St., 2nd St./Townsend, Painting

### GARAGEGALLERY

**655 Bryant St., 5th St./4th St.**

- 242a** Alan Mazzetti, Painting, H
- 242b** Susan Tuttle, Photography
- 242c** Raul Jorcino, Painting
- 242d** Sally Landis, Painting, H
- 242e** John Sheridan, New Media, H

### SOMA ARTISTS STUDIOS

**689 Bryant St., 5th St./4th St.**

- 243a** Bording, Mixed Media
- 243aa** Lillian B. Rubin, Painting
- 243ab** Jenny Sharaf, Painting
- 243ac** William Ulrich, Painting
- 243b** Trudy Evard Chiddix, Ceramics
- 243c** Flora Davis, Sculpture
- 243d** Renée Eaton, Painting
- 243e** Nancy Ewart, #27, Painting
- 243f** John Fitzsimmons, #17, Photography
- 243g** Kat Flynn, #14, Mixed Media
- 243h** Bernadette Jiyong Frank, #4, Painting
- 243i** Jana Grover, Painting
- 243j** Mark Harris, Painting
- 243k** Carolyn Hinman, Mixed Media
- 243l** Martine Jardel, Painting
- 243m** Mike Kimball, Painting
- 243n** Nora Kruys, Ceramics
- 243o** laurielu, Fiber
- 243q** Erika Meriaux, #29, Painting
- 243r** Margaretha Miglo, Painting
- 243s** Elise Odom, Painting
- 243t** Nanci Price Scoular, Mixed Media
- 243u** Linda Sanders Colnett, Mixed Media
- 243v** Deloris Thomas, Painting
- 243w** Keiko Fujimoto, Painting
- 243x** Rong Handwerger, #16, Fiber
- 243y** Dan Kennedy, Painting
- 243z** Carol Klimek, Mixed Media

- 244** Kirsten Benzien, 249 Shipley St., #6, 5th St./6th St., Photography
- 245a** Hallie Strock, 863 Mission St., 4th St./5th St., Painting, H

### CLARA ST. STUDIOS

**185 Clara St., 5th St./4th St.**

- 246a** Jackson Fahnestock, Printmaking
- 246b** Nif Hodgson, Printmaking
- 246c** Dennis Johnson, Printmaking
- 246d** Jerry Veverka, #102b, Drawing
- 246e** Melissa Wagner, Painting

- 247** Kay Weber, 111 Jones St., #1, at Golden Gate, Mixed Media, H
- 247a** Rick Darnell, 146 Leavenworth St., Golden Gate/Turk, Painting

### THE ODDISTS

**26 7th St., Market St./Mission St.**

- 247b** Stephan Crawford, Sculpture
- 247c** Tom Crawford, Furniture
- 247d** Richard L. Perri, Painting, H
- 247e** Paolo Salazar, Painting
- 247f** Mark Seely, Painting

### RAYKO PHOTO CENTER

**428 3rd St. at Harrison St.**

- 248a** Mary Celojko, Photography, H
- 248b** Jeanne Hauser, Photography, H



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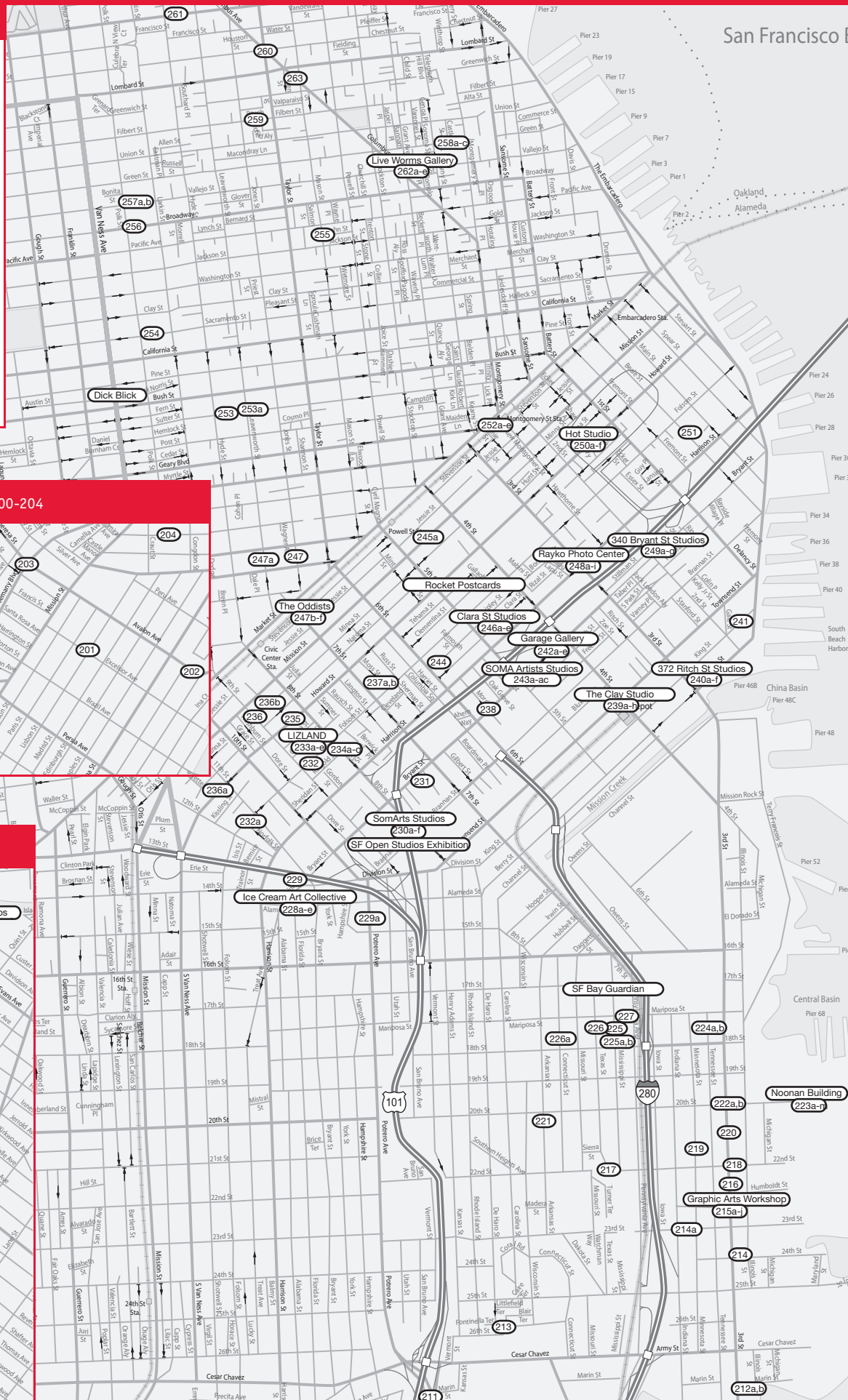
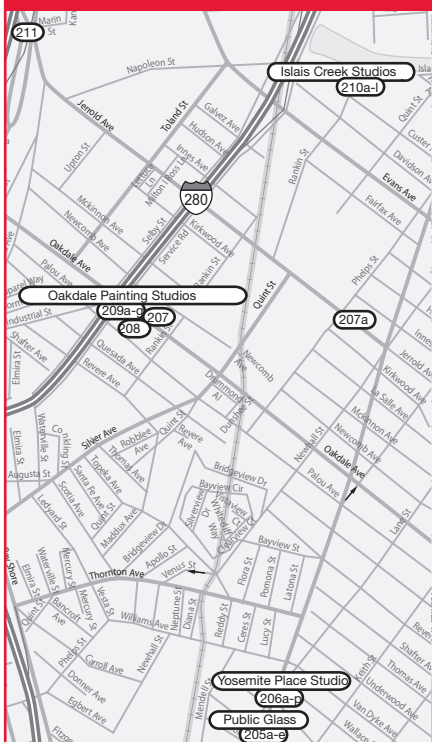
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## Insert A: Studios 200-204



## Insert B: Studios 205-211



## RAYKO PHOTO CENTER

428 3rd St. at Harrison St.

- 248c Audrey Jones, Photography, H
- 248d Sam Manera, Photography, H
- 248e Luis Mendoza, Photography, H
- 248f Mia Nakano, Photography, H
- 248g Kira Sugarman, Photography
- 248h Barry Umstead, Harrison St., Photography, H
- 248i Andrew Zeller, Photography, H

## 340 BRYANT ST. STUDIOS

340 Bryant St., 2nd St./Delancy St.

- 249a Paule Dubois Dupuis, #310, Painting
- 249b Scott Grabowski, #300, Painting
- 249c Florence Gray, #300, Painting, H
- 249d Mik Kitagawa, #405, Sculpture
- 249e William McElhiney, #310, Painting
- 249f Victoria Veedell, #310, Painting
- 249g Laurie Wyman-Heron, Painting

## HOT STUDIO

585 Howard St., 2nd St./1st St.

- 250a Zinnia Gupta, Book Arts, H
- 250b Peter Paul Jacques, Mixed Media, H
- 250c Sandra Kelch, Printmaking, H
- 250d Renee Anderson, Glass, H
- 250e Maria Giudice, 1st Floor, Painting
- 250f Sue Laurita, Painting, H

- 251 Happy L.A. Hyder, 400 Beale St., #806, Folsom/Harrison, Photography

## ART PEOPLE AT CROCKER GALLERIA

50 Post St., Level 2, #41, Kearny St./Montgomery St.

- 252a Inge Behrens, Painting, H
- 252b Kevin Barry Dever, Painting
- 252c Elizabeth Gibbons, Mixed Media, H
- 252d Robert Lent, Photography, H
- 252e Alan Mazzetti, Painting, H

- 253 Megan Wolfe, 925 Sutter St., #405, Leavenworth/Hyde, Drawing
- 253a Hudin Varela, 895 Sutter St. #504, at Leavenworth, Photography, H
- 254 Emily Y. Hung, 1662 Sacramento St., at Polk, Painting, H
- 255 Beverly Mills, 1369 Mason St., Pacific/Jackson, Mixed Media
- 256 Tom Flynn, 1450 Broadway St., Polk/Larkin, Drawing
- 257a Carol Drobek, 1410 Vallejo St., Bomarzo, Polk/Larkin, Photography
- 257b Barbara Wyeth, 1410 Vallejo St., Bomarzo, Polk/Larkin, Photography
- 258a Robert Hsi, 327 Green St., Kearny/Montgomery, Painting
- 258b Mike Ritch, 327 Green St., Kearny/Montgomery, Painting
- 258c Victoria Zitron, 327 Green St., Kearny/Montgomery, Painting
- 259 Jack Miller, 990 Filbert St., Jones/Taylor, Painting, H
- 260 Aileen M. Chong, 701 Chestnut St., at Columbus, Painting
- 261 Jeffrey Stewart, 710 Bay St., Leavenworth/Hyde, Painting

## LIVE WORMS GALLERY

1345 Grant Ave., Vallejo St./Green St.

- 262a Mery Bernard, Painting
- 262b Anne Dal Pozzo, Painting
- 262c Frank Dong, Painting
- 262d Fong Fai, Painting
- 262e Noel L. Williams, Painting

- 263 John Perino, 801 Columbus Ave., Mason/Lombard, Photography

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OCT  
26  
SU 2PM



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**MARILYN CRISPELL**  
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—*The New York Times*

NOV  
2  
SU 2PM



**"Art of the Trio"**  
**MARCÍN WASILEWSKI**  
Florence Gould Theatre, Legion of Honor  
"An ensemble with an utterly symbiotic creative flow"  
—*Los Angeles Times*

NOV  
9  
SU 2PM



**"Modern Alchemy"**  
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Hip-Hop DJ's  
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10/24 **ZIGABOO MODELISTE**  
Soul/Funk  
10pm \$10 door

10/25 **NATIVE ELEMENTS**  
Reggae  
10pm / \$10 door

10/26 **HOT POCKET**  
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10/28 **FREDERICK HODGES**  
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**THE LORDZ**

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**THE DAMNED**  
**THE ADOLESCENTS**  
**THE DOILETTANTES**

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**COUGHEE BROTHAZ**

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**THE FELICE BROTHERS**  
**DEER TICK**

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**MIC GILLETTE (TOWER OF POWER),**  
**BILL ORTIZ (SANTANA),**  
**MARCIA MIGET, MARCOS REYES (WAR),**  
**TONY MENJIVAR, GIBBY ROSS, AND**  
**GREG ERRICO (SLY & FAMILY STONE)**

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JAY ROSEN FROM BETTER BEATLES)

Friday, October 24  
**BUDGET ROCK VII**  
**ROY HEAD**  
**ROY LONEY & THE PHANTOM MOVERS**  
**EAST BAY GREASE • APACHE**  
**SIR LORD VON RAVEN • TOUCH ME NOTS**

Saturday, October 25  
**BUDGET ROCK VII**  
HUMAN EYE • HANK IV • LAMPS  
HAUNTED GEORGE • NOTHING PEOPLE  
MANTLES • WOUNDED LION  
MAYYORS (CHRIS WOODHOUSE)  
BARE WIRES • NODZZZ

Sunday, October 26  
**BUDGET ROCK VII**  
HEAD • TOP TEN • THEE MAKEOUT PART  
THE PETS • MERCY WIFEBEATERS  
(MICHELLE FROM LOLI & THE CHONES,  
DARIN FROM SUPERCHARGER  
& RUSSELL QUAN)  
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HUNK & HIS PUNK • BUZZER  
PERSONAL AND THE PIZZAS  
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## What's Up

» **PREVIEW** Post-hardcore is as straightforward as it sounds: the bands that hardcore musicians started that drew on a broader range of music beyond the self-imposed limitations of hard 'n' fast. After those bands imploded or stagnated, new groups emerged to incorporate influences from so-called world music and the fringes of contemporary classical, making for a helping of instrumental, textural artists on the one hand (Black Dice), and hyper-technical indie rockers on the other (Dirty Projectors).

What's Up, however, is that rare thing: a technical instrumental band with lots of feeling. When I tell keyboardist-guitarist Robby Moncrieff by phone that I sense a lot of positive energy in the way the music is packed with bright, run-on melodies, he replies, "It comes from just being fed up with how things were going in town in a sense." "Town" is Sacramento, though Moncrieff, drummer Teddy Briggs, and bassist Brian Marshall recently relocated to Portland, Ore. "Sacramento's got a great little underground thing going on, but it's too small to support itself," Moncrieff continues. "There's a lot of moral support, and it's a great starting point, but it's hard to try to grow there."

What's Up is prepping to drop its first LP, *Content Imagination*, on Chicago's upstart Obey Your Brain label in the spring. Although people might hear traces of Moncrieff's work in 8-bit interpreters the Advantage, this band is a different beast. Briggs' and Marshall's solid, lurching rhythm section gives plenty of space for Moncrieff's hyperactive, distorted keyboards to turn out melodies that shimmer for a moment before contradicting themselves. If there's a signature What's Up track so far, it's "Harper's Introduction." There's something in the way the melody rides on the dirty keyboard bounce and the jerking rhythm of the drums and shaker that makes it seem like it could be some of the best beach music ever. **(Brandon Bussolini)**

**WHAT'S UP** Fri/24, 8 p.m., call for price. Red Door Gallery 371 11th St., SF.

(415) 652-4054. Also with Zach Hill, Oaxacan, and Religious Girls. Sat/25, 8:30 p.m., call for price. 21 Grand, 416 25th St., Oakl. (510) 444-7263, [www.21grand.org](http://www.21grand.org)

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 24, for information on how to submit an item to listings.

## WEDNESDAY 22

### ROCK/BLUES/HIP-HOP

**Arrows**, Silian Rail, Neveragain Bottom of the Hill. 9pm, \$8.  
**April's Rain**, In Reverent Fear Hotel Utah. 9pm.  
**Buzzer**, Lover, Safes, Fault Lines Hemlock. 9pm, \$7.  
**Nero Nava** and the Invitation to Love Café du Nord. 9pm, \$10.  
**John Németh** Biscuits and Blues. 8pm and 10pm, \$15.  
**Fito Reinoso**, Ritmo y Armonia, John Santos Sextet Slim's. 7:30pm, \$25.  
**Room for a Ghost** Annie's Social Club. 8pm.  
**Rose Hill Drive**, Blakes, Colour Revolt, Federalists Independent. 8pm, \$15.  
**Dar Williams**, Shawn Mullins Great American Music Hall. 8pm, \$26.

### JAZZ/NEW MUSIC

**Dave Brubeck Quartet** Davies Symphony Hall, 201 Van Ness; [www.sfjazz.org](http://www.sfjazz.org). 7:30pm, \$25-85.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
» **Rupa and the April Fishes** Yoshi's San Francisco. 8pm and 10pm, \$5-16.  
» **Jimmy Scott**, Melody Gardot Herbst Theatre, 401 Van Ness; [www.sfjazz.org](http://www.sfjazz.org). 7:30pm, \$20-60.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

### DANCE CLUBS

**Ana Mandara** Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.  
**Baobab** 10pm, \$3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.  
**Bboy/Bgirl** City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, \$15. Hip-hop dance lessons.  
**Bondage A Go Go** Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtly pop, and go-go dancers.  
**Booty Call** The BAR, 456 Castro; 626-7220.

CONTINUES ON PAGE 42 »

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<b>WED 10/22</b> 9:00 pm \$10	<b>MEDITERRANEAN POP</b> <b>NADER DEAIK</b> A blend of Middle Eastern, Spanish, reggae, pop rhythms
<b>THU 10/23</b> 9:00 pm \$5	<b>GRATEFUL DEAD</b> <b>DEAD NIGHT OPEN DECKS</b> with hosts Pat Nevins & Joe Balestreri
<b>FRI 10/24</b> 9:30 pm \$15	<b>SWING</b> <b>WINE, WOMEN &amp; SONG:</b> Breast Cancer Benefit with <b>SWINGTHING</b> 8:00 pm Swing dance lesson with Belinda Ricklefs
<b>SAT 10/25</b> 9:30 pm \$15 \$12 students	<b>AFRICAN</b> <b>BABA KEN &amp; WEST</b> <b>AFRICAN HIGHLIFE BAND</b> 9:00 pm African dance lesson with Comfort Mensah
<b>SUN 10/26</b> 5:00 pm \$12	<b>GOSPEL REGGAE</b> <b>JEFF JOHNSON</b> + <b>JUDAH RETTERMAN</b>
<b>TUE 10/28</b> 8:30 pm \$10	<b>CAJUN/ZYDECO/BLUES</b> <b>TOM RIGNEY &amp; FLAMBEAU</b> 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride
<b>WED 10/29</b> 8:00 pm \$7	<b>FOLKDANCE</b> <b>BALKAN FOLKDANCE</b> 7:00 pm dance lessons
<b>THU 10/30</b> 8:30 pm \$5	<b>ROCK</b> <b>ACRISIA, BEEF DONUT, THE VIOLET HOUR</b>
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## WED/22 DANCE CLUBS

CONT&gt;&gt;

9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.  
**Cathouse** Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.  
**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.  
**DotCLUB** Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.  
**Dynomite** Beauty Bar. 10pm-2am, free. Rock,

disco, and glam with rotating DJs.  
**Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.  
**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.  
**Fresh Fruit** Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.  
**House of Rock** Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.  
**Love It Wednesdays** Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.  
**Mr. Smith's** 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.  
**Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am,

free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.  
**Mixtape Wednesdays** Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.  
**Nightshift** Stud. 10pm. Beats with DJ Initials PB.  
**1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.  
**Our House Is Your House** Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**Regga Reggae Night** Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.  
**Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.



PHOTOS OF ARCHIE SHEPP, LEFT, AND CECIL TAYLOR

## Archie Shepp and Cecil Taylor

**>> PREVIEW** The 2008 San Francisco Jazz Festival's Vanguard Series is screaming. There, I said it. Both neophytes and adepts need to turn out this week for what will be personal milestones — those moments of "aha" and inspiration you'll want to crystallize in something stronger than words — starting with mystic saxophonist Archie Shepp at Herbst Theatre Thursday. Considered one of the inventors of avant-garde jazz, Shepp blended blues, spirituals, and free-form music into a sound that transcends classification. Those who are familiar with his recordings are not getting the full message. Bearing witness is the only way to truly see.

Bearing witness is the only apt term for Cecil Taylor playing at Grace Cathedral on Friday. Taylor, one of the most prolific, experimental, and daring pianists in jazz or any other music, attacks the keys, coaxes poly-rhythmic twists out of the music, and chisels chords from the dissonant, while traveling to the sublime and back again. Mix Grace Cathedral's seven-second reverberation and Taylor's inviting, deflecting, infuriating, and always inspiring compositions, poetry, and persona, and you get a religious experience. Go now — or regret later. **(D. Scott Miller)**

**ARCHIE SHEPP** Thurs/23, 7:30 p.m. (preconcert talk at 6:30 p.m.), \$25-\$65.

Herbst Theatre, 401 Van Ness, SF. 1-866-920-JAZZ, www.sfjazz.org

**CECIL TAYLOR** Fri/24, 8 p.m., \$30-\$50. Grace Cathedral, 1100 California, SF

1-866-920-JAZZ, www.sfjazz.org

**Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.  
**Synchronize** Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.  
**Wreckshop Wednesdays** El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

**"Tribute to Stevie Ray Vaughn with Alan Iglesias"** Biscuits and Blues. 8pm and 10pm, \$16.

## JAZZ/NEW MUSIC

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.  
**Archie Shepp** Herbst Theatre, 401 Van Ness; www.sfjazz.org. 7:30pm, \$25-65.  
**Stomp Jones** Top of the Mark. 7:30pm, \$10.

## FOLK/WORLD/COUNTRY

**Julay Brooks and the Nightbirds** Atlas Café. 8pm, free.  
**Red Meat, DJs Lenny and Squiggy** Café du Nord. 9pm, free.  
**Royal Deuces, Delilah Monroe, Tomcats** Amnesia. 9pm, \$7.

## DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk.  
**BingoTopia** Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.  
**BrazilLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.  
**Cafe Cocomo** 9pm, \$10. With DJ Fab Fred and a live band.  
**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**College Night** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.  
**Compression** Temple, 540 Howard; www.templef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

**917 FOLSOM @ 5TH ST. SAN FRANCISCO 415-974-1585**

**WEDNESDAY OCTOBER 22ND**  
**SAYTHING**  
 A ROOM FOR A GHOST  
 MOUNTAIN ANIMAL HOSPITAL  
 DOORS 8PM COVER \$6

**ICHI SUSHI HAPPY HOUR**  
 EVERY THURSDAY FROM 7-10  
**THURSDAY OCTOBER 23RD**  
**SAINTS OF RUIN**  
 LURID BLISS AND VTG W/ DJ BADJEW  
 DOORS 9PM COVER \$6

**FRIDAY OCTOBER 24TH**  
**SHOOTIN' LUCY**  
 THE BLACK FURIES • BADSTRIP  
 PUNK ROCK N SCHLOCK KARAOKE  
 DOORSY 9PM COVER \$8

**SATURDAY OCTOBER 25TH**  
**LIVE NEW WAVE DANCE PARTY**  
 W/ NOSTALGIKA  
 LIVE KARAOKE BAND  
 W/ SONIC REDUCER  
 DOORS 9PM COVER \$7

**SUNDAY OCTOBER 26TH**  
**ELEVATOR DOWN PRODUCTIONS**  
**UNTER NULL**  
 LEFTSPINEDOWN • C/A/T  
 DJ'S BLAU, GREY, AND STILETTO  
 DOORS 9PM COVER \$11

**MONDAY OCTOBER 27TH**  
**MAINROOM MONDAYS**  
 BIG STAGE KARAOKE W/ THE LOVELY EILEEN  
 DOORS 9ISH NO COVER

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**TUESDAY OCTOBER 28TH**  
**DRUNKEN MONKEY**  
 DJ'S THE BARTENDERS OF DOOM  
 (PANTS & MIA)  
 SHOT SPECIALS  
 DOORS 9PM NO COVER

**WEDNESDAY OCTOBER 29TH**  
**THE DEVIL'S OWN**  
 MICHAEL DEAN DAMRON AND THEE LOYAL  
 BASTARDS • POWER OF COUNTY  
 DOORS 8PM COVER \$7

**COMING SOON**  
 10/30 THE CORRUPTORS, SLOWFINGER  
 10/31 POLKACIDE, GIRLS WITH GUNS  
 11/1 LEISURE  
 11/7 REVENGE, KRIEG

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 ROBOTS OF FURY, WE IS SHORE DEDICATED, SECRET SAUCE  
**\$2 PABST ALL NIGHT**

**10/23 DOOR 9PM NO COVER THE OAKLAND ZOO KREW PRESENTS**  
**FUTURE SOUND SYSTEM**  
 DESTRUMENTS, TEEKO & MAX KANE, DJ SAURUS

**10/24 DOOR 9PM \$10**  
**THE CHOP TOPS**  
 THE TABALTIX, THE MUTILATORS

**10/25 DOOR 9PM \$7 BEFORE 10PM/ \$10 AFTER**  
 NACIONAL RECORDS PRE-SHOW LISTENING PARTY 9-10PM  
**BANGDATA**  
 THE HOT POCKET, MEZKLAH, DJ EKG

**10/26 DOOR 9PM \$10 www.ticketweb.com**  
**DUANE PETERS GUNFIGHT**  
 STATIC THOUGHT, SASSY

**10/31 DOOR 9PM \$10 www.ticketweb.com**  
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 THE HEAVENLY STATES, MINIPOP, DJ JEN SCHANDER

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**\*Wed 10/24**  
 8PM \$5  
**NEON TREES**  
**THE TROPHY FIRE**  
**BLACK MERCIES**  
**THE UNION TRADE**

**\*Thu 10/23**  
 9PM \$5  
**THE HEATED**  
**WHITEY ON THE MOON**  
**B AND NOT B**

**\*Fri 10/24**  
 9PM \$6  
**DEVIL'S SON-IN-LAW**  
**FLUFFGRRL**  
**BINKY**  
**SKITZO**

**\*Sat 10/25**  
 9PM \$7  
**THE EX-BOYFRIENDS**  
**MOUNT VICIOUS**  
**THE RE-VOLTS**

**\*Sun 10/26**  
 5PM FREE ALL AGES  
**TWANG SUNDAY**  
**77 EL DEORA**  
**BIG MISTAKE**

**8PM \$5**  
**LADY DOTTIE & THE**  
**DIAMONDS**  
**+ SPECIAL GUESTS**

**UPCOMING:**

**10/29 - NECRITE, SAMOTHRACE, ONE HUNDRED SUNS, GIANT SQUID**

**10/30 - SNOWY PLOVER, THREE WEEKS CLEAN, STRAINS OF THE APOCALYPSE, BAD TOUCH**

**10/31 - PAPAARZZI HALLOWEEN! GRAB THE BAT, DJS GARY FEMBOT & C'EST JILLE (THE CLAP!) \$100 PRIZE COSTUME CONTEST**

**11/1 - CLUB FERAL**

**11/5 - PUNK ROCK KARAOKE (FEAT. MEMBERS OF NOFX, BAD RELIGION, ADOLESCENTS) SLOW BURNING CAR, THE CRIME**

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**Connected Thursdays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schubeck.

**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

**Elixir Cocktail Club** Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.

**Mark Farina** Amoeba, 1855 Haight; 831-1200. 6pm, free.

**Le Freak C'Est Chic** Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

**"Frite Nite: LA vs. SF"** Rickshaw Stop. 9pm, \$13-15. With D-Styles, Gas Lamp Killer, Nosaj Thing, and more.

**Heart of the City** Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.

**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

**Inna Da Light** Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.

**JIT** John Collins, 90 Natoma; 543-BARR.

10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.

**Minx** Endup. 10pm-4:30am. DJs and female artists.

**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

**Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

**Rockstar** Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

**Soul Sector** City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.

**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

**Trauma** El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.

**Tubesteak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

**Vogue '80s Night** Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

## FRIDAY 24

### ROCK/BLUES/HIP-HOP

**Coup De Ska** Hotel Utah. 9pm, \$6.

**Eric McFadden Trio, Pine and Battery, Puckett Family Project** Café du Nord.

9:30pm, \$12.

**4OneFunktion** Elbo Room. 10pm, \$5-10.

**Zach Hill and Peer Pressure, Grayceon, Peoplepeople, Sayanything, Whats Up?** Red Door, 371 11<sup>th</sup> St; dillinghamcorvidae@gmail.com. 8pm.

**Honeycut, Citay, Sonny and the Sunsets** Great American Music Hall. 9pm, \$15.

**Sonya Kittchell and the Slip, Dave Brogan, Brad Barr** Independent. 9pm, \$15.

**Conor Oberst and the Mystic Valley Band, Like, All Smiles** Warfield. 8pm, \$30.

**Points North, Sagaval, Letters to Ruin, Budapeg** Broadway Studios. 8pm, \$17.

**Shootin' Lucy, Black Furies, Badstrip, Thunder City** Annie's Social Club. 9:30pm, \$8.

**Slerik and McTuff, Hillstomp** Boom Boom Room. 10pm, \$10.

**USAISAMONSTER, High Castle, Common Eider King Eider** Hemlock. 9:30pm, \$10.

**Philip Walker** Biscuits and Blues. 8pm and 10pm, \$20.

**Wonder Bread** Red Devil Lounge. 8pm, \$10.

**Zepparella, TurbonegrA, Sticks and Stones** Bottom of the Hill. 10pm, \$14.

### BAY AREA

**Chop Tops, Tabaltix, Mutilators** Uptown. 9pm, \$12.

**Green Machine** Beckett's. 10pm, free.

**Greg Scott Band, Calmodee** Sweetwater. 8pm.

CONTINUES ON PAGE 44 >>

# FRIDAY NIGHTS

@the de Young

OCTOBER 24

## TWO SPECIAL EXHIBITIONS OPENING THIS WEEK!

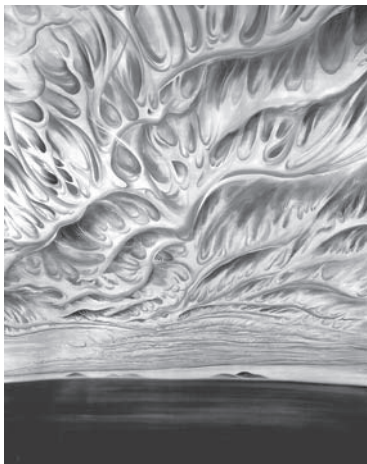
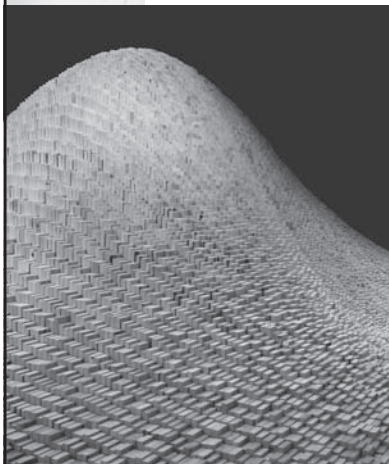
5:00 p.m.–8:45 p.m. with live music and cocktails.

Regular museum admission prices apply.

VIEW the new exhibition *Asian | American | Modern Art* that explores the wide range of cultural influences on artists of Asian ancestry who lived and worked in the United States. Also opening is environmental artist Maya Lin's *Systematic Landscapes* that uses massive scale to reveal new and unexpected views of the natural world.

DANCE to music by the Bay Area's renowned orchestra, Gamelan Sekar Jaya and Unbroken Thread, a work in progress by composer Jon Jang.

CREATE your own a miniature "Systematic Landscape."



Left: Maya Lin, 2 X 4 Landscape (detail), 2006. Wood. Courtesy of the artist and Gagosian Gallery. Photo by Colleen Chartier.

Right: Chiura Obata, Setting Sun: Sacramento Valley (detail), ca. 1925. Hanging scroll: mineral pigments (distemper) and gold on silk. Courtesy of Gyo Obata.

# de Young



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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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Get up. Get down. And get on into it with this groove-drenched trio of funky, soulful blow-outs!



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A power-packed triple bill of stellar Bay Area tenors.



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\$2 PBR'S ON TAP  
\$5 WELL DRINK SPECIALS EVERYDAY

FRIDAY OCT 24  
**CONCRETE JUNGLE**  
2TONE SKA ROCKSTEADY ALL NIGHT!  
DJS OMAR (POPSCE) &  
SELECTOR KIRK (330 RITCH)  
10PM \$5

SATURDAY OCT 25  
**GUITAR VS GRAVITY**  
WITH GHOST TO ATOM  
9PM \$5

FRIDAY OCT 31  
**YOUR LATEST CRUSH**  
HALLOWEEN DANCE PARTY!!!!  
INDIE POP TWEED PUNK  
DJS DEBBIE STUART & AARON  
10PM \$4

SATURDAY NOV 1  
**THE FIREFLIES**  
WITH SPECIAL GUESTS  
9PM \$5



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\$40 GENERAL ADMISSION • \$75 INCLUDES MEET AND GREET  
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PROJECT: PIMENTO

WELCOMES MON. OCT. 27  
DOORS 7 / SHOW 8 • \$20 • 18 & UP  
**THE NOTWIST**  
JEL • ODD NOSDAM

THURS. NOV. 6 • DOORS 7 / SHOW 8 • \$16 ADV. / \$16 DOOR  
**THE DODOS**  
KELLEY STOLTZ

WELCOMES FRI. NOV. 14  
DOORS 8 / SHOW 9 • \$15 • 18 & UP  
**GANG GANG DANCE**  
MARNIE STERN • GROWING

WED. NOV. 19 • DOORS 7 / SHOW 8 • \$20 ADV. / \$22 DOOR • 18 & UP  
**MINUS THE BEAR**  
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WELCOMES THURS. NOV. 20  
DOORS 6:30 / SHOW 8 • \$50 • 21 & UP  
AN EVENING WITH  
**LUDOVICO EINAUDI**

FRI. NOV. 21 • DOORS 8 / SHOW 9 • \$25 • 21 & UP  
**RODNEY CROWELL**  
AND JOE HENRY  
JENNY SCHEINMAN

SAT. NOV. 22 • DOORS 8 / SHOW 9 • \$15 • 18 & UP  
**YEASAYER**  
ICY DEMONS

COMING 12/7: AIMEE MANN'S CHRISTMAS SHOW  
12/12: CSS  
12/15: AMANDA PALMER  
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## FRI/24 ROCK/BLUES/HIP-HOP

CONT&gt;&gt;

**One in the Chamber**, Maggot Colony, Progeria, Godstomper, Verlaten, Thousandswilldie 924 Gilman. 8pm, \$5. **Dana Salzman** Jupiter. 8pm. **Unauthorized Rolling Stones, Learning Curve** 19 Broadway. 10pm, \$10.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10. **Ellis Marsalis Trio** Yoshi's San Francisco. 8 and 10pm, \$10-24. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Barbara Gainer** Velma's, 2246 Jerrold; 824-7646. 5pm, free. **Mike Irwin Quintet** Savanna Jazz. 8pm, \$5. **Terry Disley Experience, Mads Tolling** Shanghai 1930. 7:30pm, free.

## BAY AREA

**Maya Kronfeld Trio** Jazzschool. 8pm, \$10. **Chanté Moore** Yoshi's. 8pm and 10pm, \$40. **Mal Sharpe and Big Money in Jazz!** Anna's Jazz Island. 8pm, \$14.

## FOLK/WORLD/COUNTRY

**"The Lucky Road"** Amnesia. 9pm, \$6010. Dia de los Muertos party with La Plebe, bellydancers, and more. **Pladdohg** Ireland's 32. 9pm, free. **Katy Stephan and Adam Shulman, Aaron Novik** Red Poppy Art House. 8pm, \$15.

## BAY AREA

**Brazen Squirrels, Robert Temple and Soulfolk** Loper Chapel, First Baptist Church, 2345 Channing, Berk; (510) 848-5838. 8pm, \$10.

» **"FODfest: A Benefit for Daniel Pearl"** Starry Plough. 9:30pm. With Todd Mack, Sven Eberlein, Josh Fix, Sonia, Michael Gill, and more.

**Light Rain Stage** Dor Dance Studio, 10 Liberty Ship #340, Sausalito; www.murphy-productions.com. 9pm, \$20.

**Nell Robinson and Red Level** Freight and Salvage. 8pm, \$19.50.

**Swingthing** Ashkenaz. 7:30pm, \$15.

## DANCE CLUBS

**Activatel** Lookout, 3600 16th St; 431-0306. 9pm, \$3. Face your demigods and demons at

this Red Bull-fueled party.

**Bar Top** Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.

**Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

**City Roots** El Rincon. 9pm. Live salsa, hip-hop, funk, and more.

**Club Dragon** Eight. 9pm-3am. A gay Asian dance club.

**Club Hide** 9pm-2am, free. Live music.

**Club NV** 10pm-3:30am. Hip-hop and salsa.

**Desire** Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.

**Directions in Stereo** Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin

everything from punk to disco.

**Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

**The Dream Queen's Revue** Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.

**Element Fridays** Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

**Fat House Fridays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records, Fat ones.

**Flashback** Cellar, 685 Sutter; 441-5678.

10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

**Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

**Fuck Shack** Beauty Bar. 10pm-2am. With

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BUBBLY DRINKS  
Scrumptious Snacks  
Dazzling NiteLife



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10PM FREE

SAT. OCT 25TH **DAMON'S B-DAY BASH**  
"THE CORRUPTORS" AND "GARY FLOYD & THE BUDDHA BROS."  
10PM ONLY \$5

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W/ CHUPA & DAMON  
3-7PM  
EVERY SUN

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HAPPY HOUR  
6-9PM

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HAPPY HOUR 4 - 7 MON - FRI  
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**Rock Soup & Phladog**

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**Kba,s Ma**

Sun October 26th  
**Gene & Chuck Country**

Mon October 27th  
**Monday Night Football**

Tue October 28th  
**Ron Thompson**  
(blues)

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WEDNESDAY, 10/22 · 9 PM  
**APRILS RAIN**  
In Reverent Fear

THURSDAY, 10/23 · 9 PM \$7 TIX AT TICKETWEB  
**ELEKTRIK SUNSET**  
Jeff Cotton's Gin Joint  
Danny Scherr  
Kelly McFarling

FRIDAY, 10/24 · 9 PM \$10 TIX AT TICKETWEB  
**Omafe**  
COUP DE SKA  
Goodbye Nautilus  
Echo Achilles

SATURDAY, 10/25 · 9 PM \$8 ADV TIX, \$10 DOOR  
TIX AT TICKETWEB  
**EVEREST**  
Le Switch  
Winter's Fall

SUNDAY, 10/26 · MATINEE SHOW 2 PM \$6  
PISS PISSEDHOFFERSON  
Jeffrey Luck Lucas  
Lana Rebel  
Paul Padony (from Mojo Apostles)

EVENING SHOW 9 PM \$6 ADV TIX, \$8 DOOR  
TIX AT TICKETWEB  
**JEFFREY LEWIS**  
Sonny & the Sunsets  
+special guest

MONDAY, 10/27 · SIGN UP @ 7:30 PM · FREE  
BAY GUARDIAN READERS' POLL BEST OPEN MIC!  
**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 10/28 · 9 PM \$7  
**SWINDLEFISH**  
Kevin Meagher  
Richard Perot  
Victoria and the Vaudevillains

WEDNESDAY, 10/29 · 9 PM \$7 TIX AT TICKETWEB  
**Meli & Earthen**  
VALERIE ORTH  
Boy In The Bubble

THURSDAY, 10/30 · 9 PM \$7 TIX AT TICKETWEB  
**THE LAST AMBASSADORS**  
The Guitar Zeros  
Interstellar Grains

FRIDAY, 10/31 · 9 PM \$8 TIX AT TICKETWEB  
HALLOWEEN SHOW!  
**SUPER ADVENTURE CLUB**  
The American Economy  
Syd's Last Trip  
+special guest

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TEENAGE DIARY ENTRIES, POEMS, LOVE LETTERS, LYRICS AND  
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W/ **DJS THOM THUMP**  
**DAMON BELL & CENTIPEDE**  
RARE GROOVE, FUNK, SOUL, HIP-HOP, AFRO-BEAT, LATIN & MORE

SATURDAY OCTOBER 25 7:30PM, \$12 ADV/\$15 DR  
**MORTIFIED**

EVERY SATURDAY AT 10PM, \$5  
**EL SUPERRITMO**  
WITH **ROGER MAS AND EL KOOL KYLE**  
CUMBIA DANCEHALL BOMBA PLEMA AND SALSA

SUNDAY OCTOBER 26 8PM, \$7  
**OLD TIME SQUARE DANCE!**  
LAST SUNDAY OF THE MONTH  
ALL DANCES TAUGHT,  
NO EXPERIENCE NECESSARY! 8-10PM.  
THE SQUIRRELLY STRINGBAND  
CALLING BY AMY HOFER EARLY START TIME!

MONDAY OCTOBER 27 8PM  
**SAX AND VIOLINS**  
W/ **CLASSICAL REVOLUTION FROM 8-9:30**  
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EVERY MONDAY AT 10PM, NO COVER  
**DIRTY NEEDLES**  
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EVERY TUESDAY AT 9PM  
**LOST & FOUND**  
DEEP & SWEET 60'S SOUL 45'S  
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WEDNESDAY OCTOBER 29 7:30PM  
\$8-12 DONATION AT DOOR!  
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FRI 10/24 **DJ QUESTION MARK**

SAT 10/25 **MOONSTOMPER REGGAE NIGHT**  
W/ DJ CHAOS  
& TOZZ GRAVE 10PM

SUN 10/26 **BLUEGRASS**  
W/ MY BEAMISH BOY 8PM  
**BOLLYWOOD #7**  
W/ DJ GABRIEL 10PM  
KARAOKE W/ KEN - MIDNIGHT

MON 10/27 **DJ HOLIDAY BY MISTAKE** 10PM

TUE 10/28 **ALCOHOLOCAUST**  
W/ WHATSHISFUCK AND DJ  
CLASSIC BAR MUSIC 9PM

WED 10/29 **DJ MOSES** 10PM

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Jefrodesiac and guests.  
**Harry Denton's Starlight Room** 8:30pm, \$10. Dance bands plus DJ Dave Gillis.  
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.  
**Hot Pants** Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.  
**Levende Lounge** 6-10pm. Live performance by Acoustic Sneaky.  
**Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.  
**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.  
**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.  
**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.  
**Master Blaster** Delirium. 10pm. Punk rock.  
**Mission Bombay** Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.  
**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.  
**Mood Swing** Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.  
**Nickie's** 9pm. Hip-hop and house with DJ Spectre.  
**Night and Day** Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.  
**Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.  
**Planet Big** Stud. 10pm-2am. House. Big house.  
**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to

butcher: punk, new wave, alternative, classic rock, and more.  
**Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.  
**Suite One8One** 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.  
**Velvet Lounge** 9pm, \$10. With DJ Manny Perez.  
**Wish** 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," mid-tempo funk and deep house with residents DJs Seven and Sol and guests.

SATURDAY 25

ROCK/BLUES/HIP-HOP

Richard Cheese and Lounge Against the Machine, Project: Pimento Bimbo's. 9pm, \$40-70.  
**Facing New York, Dizzy Balloon, Built For the Sea** Bottom of the Hill. 10pm, \$10.  
**Hit by a Semi, Politicans, Get Dead, Excuse** Grant and Green. 9pm.  
**Kamelot, Edguy** Slim's. 9pm, \$26.  
**Kooks, Whigs** Warfield. 9pm, \$25.  
Lake, Desolation Wilderness, Lazarus, Okay Lab, 2948 16<sup>th</sup> St; 864-8855. 8pm, \$8.  
Mammatius, Wildlife, 3 Leafs Hemlock. 9:30pm, \$8.  
**Nostalgika, Sonic Reducer** Annie's Social Club. 9pm, \$7.  
**Phoebe Snow** Kanbar Hall, JCCSF, 3200 California; 292-1233. 8pm, \$62-68.  
**Sway Machinery** Elbo Room. 9:30pm, \$10-15.  
**Earl Thomas** Biscuits and Blues. 8pm and 10pm, \$22.

**BAY AREA**  
**Bangdata, Hot Pocket, Mezklah, DJ EKG** Uptown. 9pm, \$10.

**Boom Bapp Bullies, IgorBeatz, Da Tycoon** 19 Broadway. 10pm, \$10.  
**"Bridge School Benefit"** Shoreline Amphitheater, One Amphitheater Parkway, Mtn View; www.livenation.com. 5pm, \$39.50-150. With Neil Young, Jack Johnson, Norah Jones, and more.  
**Party Council** Fox Theater, 2209 Broadway, Redwood City; www.foxdream.com. 8pm, \$14.  
**Todd Shipley Band** Beckett's. 10pm, free.  
Bucky Sinister, US Kings, Wardogs, Strangers 924 Gilman. 8pm, \$5.  
**Wayside State** Jupiter. 8pm.  
**Woodsmen** Sweetwater. 9pm.

JAZZ/NEW MUSIC

**Ellis Marsalis Trio** Yoshi's San Francisco. 8 and 10pm, \$24.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Sophie Milman, Eldar Trio** Herbst Theatre, 401 Van Ness; www.sfjazz.org. 8pm, \$20-60.  
**Jaz Sawyer and the Pursuers** Red Poppy Art House. 8pm, \$15.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.  
**Craig Ventresco and Meredith Axelrod** Atlas Café. 4pm, free.

**BAY AREA**  
**Avotcja, Modupue** Jazzschool. 8pm, \$15.  
**Lloyd Gregory Sextet** Anna's Jazz Island. 8pm, \$14.  
**Chanté Moore** Yoshi's. 8pm and 10pm, \$40.

FOLK/WORLD/COUNTRY

**Clark Buehling** Music Store, 66 West Portal; 664-2044. 2pm, free.  
**California Honeydrops, Brasshopper** Amnesia. 9pm, \$10.  
**Taj Mahal, Corey Harris** Fillmore. 8pm, \$35.

**BAY AREA**  
**Baba Ken and West African Highlife Band** Ashkenaz. 8:30pm, \$15.  
**Mother Hips, Nicki Bluhm and the Gramblers** Starry Plough. 9:30pm, \$15.  
**Betsy Rose, Judy Fjell** Berkeley Fellowship

of Unitarian Universalists, 1924 Cedar, Berk; www.betsyrosemusic.org. 7:30pm, \$15-20.  
**Tempest** Freight and Salvage. 8pm, \$19.50.

DANCE CLUBS

**Avery Island** Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.  
**Bamboo Hut** 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.  
**Beerfest** Space 550. 10pm-4am. The name says it all.  
**Better Days** Pink. 10pm-2am, \$10-15. With Franky Boissy.  
**Bistrotheque** Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.  
**Bliss** Icon Ultra Lounge. 10pm-3am, \$10. Hip-hop, mashups and dance music.  
**Body Heat** El Rincon. 9pm-2am. DJs Select, Mr. Lucky, and Beatnok spin samba, reggae, Afro, and Latin beats.  
**Body Rock** Duplex. 10:30pm, \$5. Hip-hop, reggae, R&B, club hits, and classics, spun by residents Boogie Brown, Neogeo, and DJ Calalo.  
**Cafe Cocomo** 9pm-2am, \$15. With live band and DJ.  
**City Nights** 10pm-2:30am. Hip-hop and club hits.  
**The Deacon** Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.  
**Digital** Voda. 10pm-2am, free. Best of European house and electro.  
**Doghhouse** ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.  
**Drunk and Horny** Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.  
**Element Saturdays** Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.  
**Elevate** Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.  
**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodesiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.  
**Funkside** Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.  
**Funkycozy** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.  
**Grind** Cat Club. 10pm, \$15. Progressive electro tribal music.  
**Harry Denton's Starlight Room** 8:30pm, \$15. With DJ Dave Gillis and various dance bands.  
**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.  
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.  
**Hot Mess** Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.  
**House in the Jungle** Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.  
**I Love Wet Panties** Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.  
**Magnet Lounge** 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.  
**Mardi Gras** Harry Denton's Rogue. 1500 Broadway; 346-7683. 9:30pm-2am, \$20. House music.  
**Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.  
**Pagode da Paz Pureza** Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Pony** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, \$3. Drinking,

CONTINUES ON PAGE 46 >>

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## SAT/25 DANCE CLUBS

CONT&gt;&gt;

dancing, and riding the pony, with DJs Pee Play and Underdog.  
**Pop Roxx** DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.  
**Rebel Girl** Rickshaw Stop. 10pm, \$7. An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals.  
**Reflex** 222 Club. 10pm-2am, \$5. Drum 'n' bass collective.  
**Reggae Gold** Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.  
**Seduction** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

**Sojourn** Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.  
**Spektikal** Shine Dance Lounge. 9pm-2am, \$5. DJs Dead Seal, J Philip, Barclay, the Dirty Duo, and Jamie James spin for costumed folks.  
**Suede** 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.  
**Suite One8One** 9pm-4am, \$20. Guest DJs weekly.  
**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.  
**Tabu Lounge** Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.  
**Tiger Noises** Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.  
**Velvet Lounge** 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

## SUNDAY 26

### ROCK/BLUES/HIP-HOP

**Darryl Anders AgapeSoul** Rock-It Room. 10pm, \$6.  
**Elevator Down, Unter Null, Leftspinedown, C/A/T** Annie's Social Club. 9pm, \$11.  
**Everlast, Lordz** Slim's. 8pm, \$20.  
**Facing New York, Desa, Love You Moon** Bottom of the Hill. 9pm, \$10.  
**Dana Falconberry, Silver Darling** Hemlock. 9pm, \$6.  
**Lady Dottie and the Diamonds** Thee Parkside. 8pm.  
**Lloyd Gregory** Biscuits and Blues. 8pm and 10pm, \$15.  
**Alison Moyet, Brendan James** Warfield. 8pm, \$42-49.  
**Toy Soldiers, Music For Animals, Attachments, Buttercream Gang, DJ Jamie Jams** Café du Nord. 8pm, \$12.

### BAY AREA

**"Bridge School Benefit"** Shoreline Amphitheater, One Amphitheater Parkway, Mtn View; www.livenation.com. 2pm, \$39.50-150. With Neil Young, Jack Johnson, Norah Jones, Josh Groban, and more.  
**John Trudell and Bad Dog, Quiltman, Johnny Indovina** Mill Valley Masonic Events Center, 19 Corte Madera, Mill Valley; www.murphy-productions.com. 8pm, \$20.  
**Duane Peters Gunfight, Static Thought, Sassy** Uptown. 9pm, \$10.

### JAZZ/NEW MUSIC

**Ellis Marsalis Trio** Yoshi's San Francisco. 2 and 7pm, \$55-30.  
**Kurt Ribak Quartet** Riptide, 3639 Taraval; www.riptidesf.com. 7pm, free.  
**Maceo Parker** Herbst Theatre, 401 Van Ness; www.sfjazz.org. 7pm, \$20-60.  
**Kihnoua Robbie** De Young Museum, Golden Gate Park; www.theintersection.org. 2:30pm, free.

### BAY AREA

**Dennis LeFebvre Group** Jazzschool. 4:30pm, \$12.  
**Kellye Gray and Her Trio** Anna's Jazz Island. 8pm, \$10.  
**Chanté Moore** Yoshi's. 2pm and 7pm, \$5-40.

### FOLK/WORLD/COUNTRY

**"Bird and Beckett Cultural Literacy Project"** Bird and Beckett, 653 Chenery; 824-1800. 4:30pm, free. With Sonya Hunter, Misisipi Mike Wolf, Tom Armstrong, and Gayle Schmitt.  
**Jesse De Natale, Colin Stetson** Amnesia. 8pm, \$10.  
**Taj Mahal** Amoeba, 1855 Haight; 831-1200. 2pm, free.

### BAY AREA

**Richard Smith** Freight and Salvage. 8pm, \$19.50.

### DANCE CLUBS

**Bingo Hello Bingo** Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.  
**Church** Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.  
**Club Havana** Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.  
**Dimanche** Slide. 9pm. With DJ Frenchy Le Freak and special guest.  
**Dub Mission** Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.  
**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.  
**French Kiss** Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.  
**Holding Firm** Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall

with Stepwise, Dread Lion, and weekly special guests.  
**Industry Night** Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.  
**Ital Corner** Madrone Lounge. 8pm. Mr. Lucky and Beatnok offer roots, dancehall, hip-hop, and remixes.  
**Jock Lookout**, 3600 16th St; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.  
**Kodo** Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.  
**Password** Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.  
**Revolution** Eight. 3-8pm, \$5. The T dance for poz men with DJs Robbie Martin and Doctor Proctor.  
**Stag** AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 27

### ROCK/BLUES/HIP-HOP

**Against Me!, Ted Leo and the Pharmacists, Future of the Left** Grand. 7pm, \$25.  
**Apocalyptica, DJ Miles the Intern** Slim's. 8pm, \$20.  
**Sir Richard Bishop, Oaxacan** Café du Nord. 8:30pm, \$10.  
**Craig Horton** Biscuits and Blues. 8pm and 10pm, \$15.  
**Notwist, Jel, Odd Nosdam** Bimbo's. 8pm, \$20.  
**Titus Andronicus** Hemlock. 7pm, \$8.

### JAZZ/NEW MUSIC

**"Jazz Jam"** Grant and Green. 10pm, free. House band followed by a jam session.

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 \*The statements in this ad have not been evaluated by the FDA. These products are not intended to diagnose, treat, cure or prevent any disease.



**Larry Goldings Trio, Peter Bernstein, Bill Stewart** Yoshi's San Francisco. 8pm and 10pm, \$10-16.  
**Lavay Smith** Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!  
**Block-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.  
**Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.  
**Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.  
**Dance Oasis** African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.  
**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.  
**Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!  
**Harry Denton's Starlight Room** 8:30pm, free. With DJ Dave Gillis.  
**Heavyweight** Laszlo. 9pm. With DJ SubText.  
**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.  
**Mix Julie's Supper Club**, 1123 Folsom; 861-0707, juliessupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.  
**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.  
**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.  
**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.  
**SF MunDaze** Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Model.  
**Sex, Sexx, and More Sexxx** Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

## TUESDAY 28

### ROCK/BLUES/HIP-HOP

**Ane Brun, Thomas Froberg** Café du Nord. 8pm, \$12.  
**Damned, Dilettantes** Slim's. 8pm, \$30.  
**Damon and the Heathens** Climate Theater, 285 Ninth St; 263-0830. 8pm, \$7-15.  
**Devil Driver, Death Angel, Straight Line** Stitch Grand. 8pm, \$22.  
**DownDownDown, Ambience, David Knight** Bottom of the Hill. 9pm, \$8.  
**Fat Tuesday Band** Biscuits and Blues. 8pm and 10pm, \$15.  
**Fujiya and Miyagi, Prototypes** Independent. 8pm, \$16.  
**Jenny Lewis, Beachwood Sparks, Pierre De Reeder** Herbst Theatre, 401 Van Ness; www.

ticketmaster.com. 8pm, \$27.50.  
**Major Labels, Alan Clapp, Pedestrian, Corner Laughers** Red Devil Lounge. 8pm, \$5-8.  
**Sunburned Hand of the Man, Christine Shields, Franklin's Mint** Hemlock. 9pm, \$8.

### BAY AREA

**Maxwell, Jazmine Sullivan** Paramount Theater. 8pm. \$39.50-125.50.

### JAZZ/NEW MUSIC

**"Jam Session with Gerry Grosz"** Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.  
**Ricardo Scales** Top of the Mark. 7pm, \$5.

### DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm-1:30am, free. DJ Alcoholocaust spins old school punk.

**Ay Karamba** Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.  
**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.  
**Coco Rico** Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.  
**Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.  
**Drunken Monkey** Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.  
**The Headphone Mix** Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.  
**Hold Yr Horses** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-

2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?  
**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.  
**Next Level** Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.  
**Phuturo** Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.  
**Scenario** Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.  
**Soul Afrique** John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella. **SFBG**



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*W/ DJ SERGIO IGLESIAS - 60'S, BUBBLEGUM, & R'N'B*

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**Rocks Your Ass!**

**F PUNK AS FUEK**  
**w/ DJ MASTER BLASTER**

**SA I ♥ Wet Panties**  
*DJ Jules (1984)*

**SU UGLY**  
**w/ DJ ROOSTER**

**M Space is the Place**  
**w/DJ Mikey - 60's Psych/Garage Rock**

**T BLACK TUESDAYS**  
**W/ THE FIEND**

**M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2**  
**HAPPY HOUR TIL 7PM**  
**3139 16TH ST. AT ALBION**  
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**LIVE SHOWS CALENDAR**  
 All shows are free & all ages welcome!  
 Check Amoeba.com for complete listings...

**@ BERKELEY:**

**SATURDAY • OCTOBER 25 • 2PM**  
**LAKE**  
 LAKE's third album *Oh, the Places We'll Go* was recorded at home on cassette 8-track with a lo-fi, homemade feel.

**@ SAN FRANCISCO:**

**THURSDAY • OCTOBER 23 • 6PM**  
**DJ MARK FARINA**  
**MUSHROOM JAZZ**  
*Mushroom Jazz 6 features new & unreleased material: funky instrumental Hip Hop, downtempo, soul, & blunted beats mixed together to perfection by Farina himself!*


**SUNDAY • OCTOBER 26 • 2PM**  
**TAJ MAHAL**  
 One of the most celebrated contemporary blues artists. Get *Maestro*, his first domestic release in five years!

**Don't miss Amoeba SF & Berkeley's HORRORIFIC COSTUME CONTEST & DJ SET!**  
 Friday, Oct. 31st  
 Both locations!  
 2-4pm: Dance till you drop to our DJs  
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**Guitar Hero® World Tour**  
**Midnight Sale & Preview Party!**  
 Saturday, October 25<sup>th</sup> - 10pm - Ages 21+ - Free Blake's on Telegraph - 2367 Telegraph Ave, Berkeley  
 Pre-order Guitar Hero® World Tour complete GUITAR CONTROLLER or BAND KIT on Amoeba.com & receive a FREE Amoeba t-shirt & an RSVP to PICK UP YOUR ORDER AT THE PARTY!  
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 For more info & to pre-order NOW, visit Amoeba.com  
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**THU OCT 23 9 PM**  
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**VON IVA**  
 THE ACTION DESIGN  
 \$10 18+

**FRI OCT 24 10 PM**  
**ZEPPARELLA**  
 all-girl band tribute to **Led Zeppelin**  
**TURBONEGRA**  
 all-girl band tribute to **Turbonegro**  
**STICKS AND STONES**  
 \$12 \$14 DOOR 21+

**SAT OCT 25 10 PM**  
**FACING NEW YORK**  
 CD release  
**DIZZY BALLOON**  
 BUILT FOR THE SEA  
 \$10 ALL AGES

**SUN OCT 26 9 PM**  
**FACING NEW YORK**  
 CD release  
**DESA**  
 LOVE YOU MOON  
 \$10 ALL AGES

**TUE OCT 28 9 PM**  
**DOWNDOWNDOWN**  
**AMBIENCE**  
**DAVID KNIGHT**  
 \$8 21+ from Day One Symphony solo set

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**Thu 10/30 10 PM**  
**THE BOTTICELLIS**  
 THE MUMLERS • CROW SONG

**Fri 10/31 10 PM**  
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**Sat 11/1 10 PM**  
**THE SPINTO BAND**  
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**Sun 11/2 10 PM**  
**THE SPINTO BAND**  
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 Work by Henry Lewis & Keli Ruele

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**QOOL**  
 Wednesdays | 5pm - 10pm  
 Free before 6pm | \$5 cover

**THURSDAY the 23RD**  
 SFARI'08 - Design, Develop, Empower.  
**Engineers Without Borders**  
 5pm-9pm | 21+  
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 FEATURING:  
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 We will be showing the premiere of Rome's "No Correct Way" [www.sfosnow.com](http://www.sfosnow.com)

**FRIDAY the 24TH**  
**Look Out Weekend Happy Hour**  
 Presented by 111 Minna & Versus Magazine  
 4pm - 9pm | \$3 before 6pm (\$5 after) RSVP 21+ I.D. Required

**ArtNowSF**  
 presents  
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**SATURDAY the 25TH**  
**Yerba Buena Gallery Walk**  
 1pm - 6pm | 21+ID  
 Attend the Yerba Buena Gallery Walk from 1-6pm & visit the 13 participating galleries, all located within 3 blocks.  
 For more information visit [www.yerbabuena.org/GalleryWalk](http://www.yerbabuena.org/GalleryWalk).

**BARRACUDA!**  
 80's dance party extraordinaire  
 Every 4th Saturday  
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Look here for more:  
[punksgitout.blogspot.com](http://punksgitout.blogspot.com)  
[mtstmrn.com](http://mtstmrn.com)  
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**THURSDAY | OCTOBER 30TH**

MEZZANINE and THE FADER present  
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 2MANY DJS - JDH & DAVE P  
 PLUS A SCREENING OF THE TOUR DOCUMENTARY  
 PART OF THE WEEKEND NEVER DIES  
 8:00 PM DOORS | 8:30 FILM | \$18 ADVANCE

**FRIDAY | OCTOBER 31ST**

MEZZANINE and Popscore present  
 HALLOWEEN featuring live performances by  
**YELLE PASSION PIT**  
**FUNERAL PARTY - POPSCENE DJS**  
 9 PM DOORS | \$20 ADVANCE AT TICKETWEB

**SATURDAY | NOVEMBER 1ST**

MEZZANINE presents  
**SWITCH**  
**CLAUDE VONSTROKE**  
**WORTHY - ERIC SEBASTIAN**  
 9 PM - 3 AM | \$17 ADVANCE AT TICKETWEB

**UPCOMING SHOWS**

**NOV MEZZANINE PRESENTS**  
**8 DERRICK CARTER**  
 DJ SNEAK - STACY PULLEN

**NOV MEZZANINE - ANKH MKTB PRESENT**  
**13 Q-TIP +**  
**THE COOL KIDS**

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 EXPERIMENTAL DENTAL SCHOOL

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WEDNESDAY OCTOBER 22 • 9PM • \$10 (INDIE)  
**NERO NAVA AND THE INVITATION TO LOVE**  
 (RECORD RELEASE!)  
**THE TIP TOP TRIO**  
**CHIARA ANGELICOLA**

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THURSDAY OCTOBER 23 • 9PM • FREE (COUNTRY/BUEGRASS)  
**RED MEAT**  
**DJS LENNY & SQUIGGY**

---

FRIDAY OCTOBER 24 • 7:30PM • \$15 (SONGWRITER) ALL AGES  
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
**THE BITTERSWEETS**  
**HEATHER COMBS**

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FRIDAY OCTOBER 24 • 9:30PM • \$12 (ROCK)  
**ERIC MCFADDEN TRIO**  
**PINE AND BATTERY**  
**PUCKETT FAMILY PROJECT**

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SUNDAY OCTOBER 26 • 8PM • \$12 (INDIE) ALL AGES  
 DELI SF PRESENTS:  
**TOY SOLDIERS**  
 (EP RELEASE PARTY!)  
**MUSIC FOR ANIMALS**  
**THE ATTACHMENTS**  
**THE BUTTERCREAM GANG**  
**DJ JAMIE JAMS (CLUB NEON & DEBASER)**

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MONDAY OCT 27 • 8:30PM • \$10 (ROCK/EXPERIMENTAL)  
**AQUARIUS RECORDS PRESENTS:**  
**SIR RICHARD BISHOP**  
**OAXACAN**  
**BARN OWL**

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TUESDAY OCTOBER 28 • 8PM • \$12 (INDIE)  
**ANE BRUN**  
**TOBIAS FROBERG**

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WEDNESDAY OCTOBER 29 • 8:30PM • \$10 (INDIE)  
**TALKDEMONIC**  
**AIM LOW KID**

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WEDNESDAY OCTOBER 29 • 9PM • \$16/\$22 (CABARET)  
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
**EARL DAX AND WULPAK PRESENT:**  
**A TINGLE TANGLE HALLOWEEN**  
**BALL FEAT:**  
**PENNY ARCADE**  
**VINSANTOS**  
**KITTEN ON THE KEYS**  
**DJ SUN EVIL AND MUCH MUCH MORE...**

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THURSDAY OCTOBER 30 • 9PM • \$10 (ROCK)  
**ROGER ROCHA & THE GOLDENHEARTS**  
**NUTURAH**  
**WISH INFLICTED**

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FRIDAY OCTOBER 31 • 10PM • \$15 (AFRO-FUNK)  
 MAISHA PRODUCTIONS PRESENTS:  
**APHRODESIA**  
**MANICATO**  
**DJ JEREMIAH**

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SUNDAY NOVEMBER 2 • 8PM • \$12 (INDIE) ALL AGES  
**THE 88**  
**OH DARLING**

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MONDAY NOVEMBER 3 • 8PM • \$10 (BLUEGRASS)  
**GREENSKY BLUEGRASS**

---

MONDAY NOVEMBER 3 • 7:30PM • \$27 (CABARET/GYPSY)  
 ALL AGES - UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
 AN EVENING WITH: **TIGER LILLIES**

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WEDNESDAY NOVEMBER 5 • 9:30PM • \$10/\$12 (INDIE)  
**GREG LASWELL**  
**JENNY OWEN YOUNGS**

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THURSDAY NOVEMBER 6 • 9PM • \$10 (HIP-HOP) 18+  
**40 LOVE**  
 (ALBUM RELEASE PARTY!)  
**J-BOOGIE** (OM RECORDS)  
**DJ PLATRUM** (OAKLAND FADERS)

---

FRIDAY NOVEMBER 7 • 9:30PM • \$12 (HIP-HOP/INDIE)  
**SOLE & THE SKYRIDER BAND**  
**SKYRIDER**

---

UPCOMING:  
 11/10 THE INCORRIGIBLE DANNY PEARSON  
 11/12 SPINDRIFT (CD RELEASE!)  
 11/13 WILD WOMEN OF THE ACCORDIAN  
 11/14-15 THE LEGENDARY PINK DOTS  
 11/14 2 FOOT YARD (MEMBERS OF SLEEPYTIME  
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---

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*earthwaite*  
*okay* *the*  
*blammos* *blank states*

PIRATE CAT RADIO PRESENTS  
THE BAGHDAD BY THE BAY SHOWCASE

FRIDAY OCTOBER 24TH

**WONDER BREAD** *5*

9PM | \$10

TUESDAY OCTOBER 28TH 8PM | \$8

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PEDESTRIAN • THE CORNER LAUGHERS

THURSDAY OCTOBER 30TH 8PM | \$20

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HITS OF THE 80s

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11/07: KOFY BROWN  
11/08: AS A PEOPLE  
11/13: TAINTED LOVE  
11/15: GREAT AMERICAN TAXI  
11/20: TAINTED LOVE  
11/28: NOTORIOUS  
11/29: DELTA WIRE  
12/05: OURS  
12/12: BIG SANDY & HIS FLY RITE BOYS  
12/13: DOLORATA  
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**ALBINO!**  
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SAM FOGARINO (INTERPOL)  
DREW ANDREWS  
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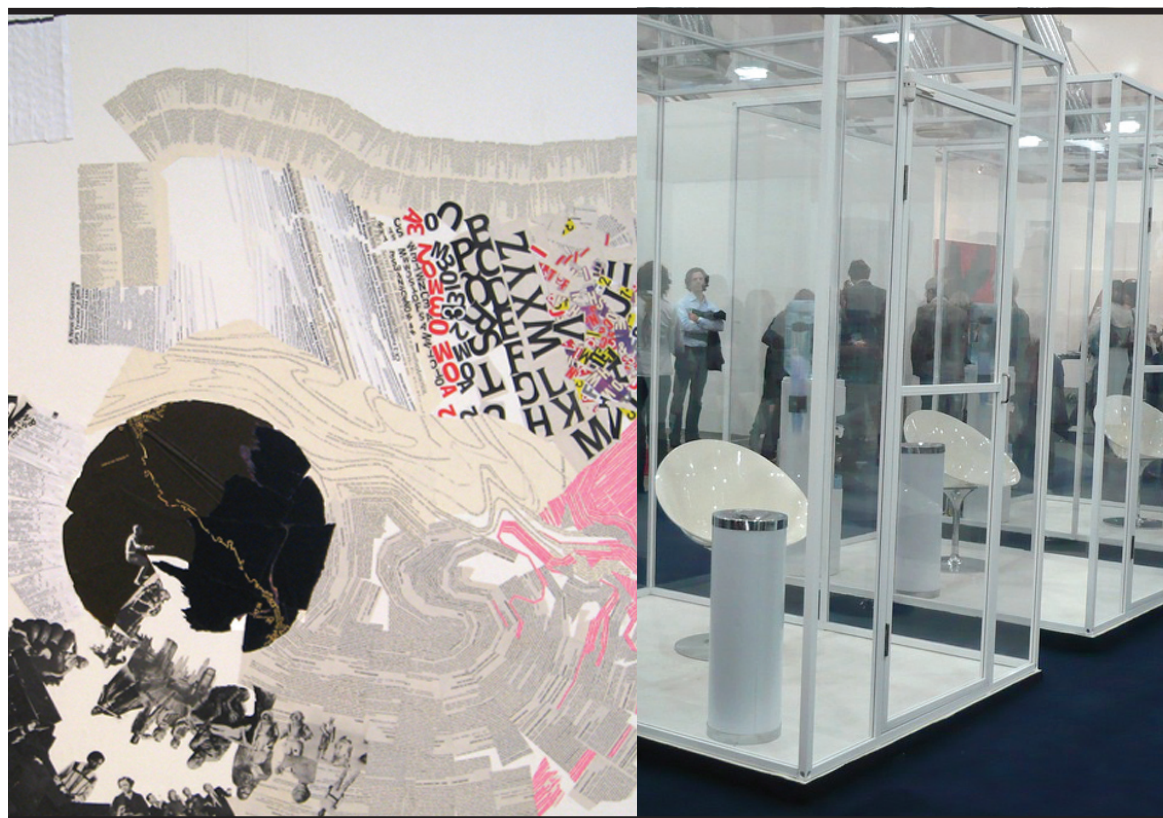
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# visual art

*Cross-Bedded Texts (The Magnetic Dynamo)* by Leslie Shows made the trip to London's Frieze Art Fair. Norma Jeane's glass cubes for smokers, right, made an impression at the event.

CROSS-BEDDED TEXTS (THE MAGNETIC DYNAMO)  
COURTESY OF JACK HANLEY GALLERY



## Freeze! You're ... just browsing

Jack Hanley Gallery stakes a spot within the spectacle of the Frieze Art Fair in London

By Ari Messer  
>a&eletters@sfbg.com

While the bankers who took your money were grabbing even more of it last weekend, a different sort of highbrow crowd — those whose investment, whether financial or personal, rests mainly in art — weren't quite sure what to do. At the Frieze Art Fair in London's Regent's Park, the theme was non-commitment. "It feels like the old days," gallerist Jack Hanley said on the second evening of the four-day international fair. "Instead of buying up everything in the first 15 minutes, everyone is taking their time." Hanley, whose eponymous gallery has branches in New York and San Francisco's Mission District, represented the only Bay Area gallery at either Frieze or the Zoo Art Fair, an equally significant affair that took place nearby.

At Frieze, the shift from a

seller's to a buyer's market wasn't necessarily a bad thing. Gallerists were obviously nervous about waiting to see if all of the expressed interest would translate into sales in the post-fair follow-up. But with the power shifting back to the consumer, there were a lot more intriguing discussions. The resulting atmosphere was suggestive of a free music festival — where expectations are actually higher than they would be otherwise, since everyone is out for a damn good time, rather than just looking to get their money's worth.

I had set out to see how collectors and other fair visitors perceived the Bay Area contemporary art on view, but it turned out that Frieze, a sight in its own right, had a different idea regarding how it should be covered. With sales slow and the mood contemplative, visitors were seemingly uninterested in where a particular artist hailed from and more con-

cerned with smaller spectacles: illusions, dazzling techniques, and pieces that changed before their eyes.

A spectacle, art theorists will tell you, is a social relationship mediated by images. In other words, spectacles become a part of you and demand a certain sense of critique. At Frieze, in the wake of the incessant camera clicks following celebs like Gwyneth Paltrow, George Michael, Kate Bosworth, and Russian billionaire Roman Abramovich (who apparently took to Nobuyoshi Araki's latest photos of bound women), there was a noticeable return to direct experience. Numerous fair projects took advantage of this need for interaction, including Dan Graham's dimension-shifting *Rectangle Inside 3/4 Cylinder* and Norma Jeane's three glass cubes where smokers could experience isolation in the midst of the fair's chaos (check out the online video at [www.friezeartfair.com/commissions/detail/norma\\_jeane/](http://www.friezeartfair.com/commissions/detail/norma_jeane/)). In the first two days of the fair, almost 400 smokers lit up in the booths.

Work by SF's Colter Jacobsen and SFMOMA SECA Art Award prize-winners Tauba Auerbach and

CONTINUES ON PAGE 52 »

# AFGHANISTAN

*Hidden Treasures from the National Museum, Kabul*



October 24, 2008 – January 25, 2009

*"At once revelatory and heart-rending..."*

THE NEW YORK TIMES

In 2003, Afghanistan announced the discovery of several museum boxes in the presidential bank vault in Kabul. Inside were priceless artifacts, hidden during the chaos of civil war by a group of selfless Afghan heroes. *Afghanistan* showcases these extraordinary artworks and tells the amazing story of their discovery and rescue.

This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco, the Museum of Fine Arts, Houston, and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master." Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109*. Photo © Musée Guimet/Thierry Ollivier.



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## “These Are the People in Your Neighborhood”

» **NEWS/REVIEW** At this point, any review of Gallery 16's fifteenth anniversary show “These Are the People in Your Neighborhood” must revolve around its missing pieces. On the morning of Wednesday, Oct. 15, two paintings by Margaret Kilgallen were stolen. Of the 68 works on display, they were among only a handful not for sale. When one takes the exhibition's layout into consideration, it appears that *Untitled* and *Easy* — a pair of small enamel-on-wood works that Kilgallen had given to gallery owner Griff Williams — were part of a behind-your-back theft.

Rough ironies are left in their wake. The first is the friendly title of the exhibition itself. “Please stop stealing the stemware,” asks one page of Tucker Nichols' line-drawing zine *Fifteen Yrs Give or Take: A Commemorative Guide to Gallery 16*. “One bad day in like 15 years,” says another. With a show by Lydia Fong reaching the end of its run in San Francisco, and Barry McGee (whose work has also been stolen: check out a Luggage Store interview in an old issue of *ANP Quarterly*) one of the main focuses of a recent *Artforum* issue dedicated to “Art and its Markets,” the Kilgallen theft is a high-priced mystery.

What remains at Gallery 16? For starters, I like: Michelle Grabner's update of op art's love affair with the circle; Gay Outlaw giving form to inversion with uncharacteristically Mission-like materials; a number of unassumingly beautiful watercolors by Cliff Hengst; Jim Isermann's brash '90s version of the understated loom pieces Ruth Laskey is making today; Alice Shaw's hypnotic lenticular photos; Lauren Davies' *Dirtballs with Snow* (a deal at \$350 each); the Jerome Caja-esque shrinky dink humor of Andrew Romanoff's *Ipod Sucks Brain Out*; and Alex Zecca's and Wayne Smith's amazing ink-on-paper screens or patterns.

Regarding the Kilgallen pieces, here's a message from Gallery 16's Vanessa Blaikie and Griff Williams: “There is very little of Margaret's original work out there for sale, if any, and so we are asking that everyone please keep their eyes and ears open with respect to these two works. Should they resurface for sale, or should you see these in a private residence, we ask that you please contact us immediately. Any information would be much appreciated.” (Johnny Ray Huston)

**THESE ARE THE PEOPLE IN YOUR NEIGHBORHOOD** Through Nov. 7. Mon.-Fri., 10 a.m.-5 p.m.; Sat., 11 a.m.-5 p.m. Gallery 16, 501 Third St., SF. (415) 626-7495, [www.gallery16.com](http://www.gallery16.com)

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

» **Asian Art Museum** 200 Larkin; 581-3500, [www.asianart.org](http://www.asianart.org). Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **Afghanistan: Hidden Treasures From the National Museum, Kabul.** Exhibition devoted to Afghanistan from the third century BC through first century BC. Fri/24 through Jan 25, 2009.

**California Historical Society** 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3, \$1 seniors and students, free for six and under and members. **“California Presidential: Candidates and Campaigns from the Golden State.”** Campaign memorabilia from California candidates for president. Through Jan 24, 2009.

**De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Martin Puryear Prints.”** Experimental prints by Martin Puryear. Through Jan 11, 2009. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing. **“Sightings: Ecology of an Art Museum.”** Multi-channel video installation by Shimon Attie. Through Feb 22, 2009.

» **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **“Diorama: A Rooftop Garden for SFMOMA.”** Projection of the planned rooftop garden. Through Sun/26. **“246 and Counting: Recent Architecture + Design Acquisitions.”** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Jan 4, 2009. **“Brought to Light: Photography and the Invisible, 1840-1900.”** Scientific photos from the 19th century. Through Jan 4, 2009. **“Double Down: Two Visions of Vegas.”** Video works by Olivo Barbieri and Stephen Dean. Through Jan 4, 2009.

» **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“Bay Area Now 5.”** Yerba Buena's fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16. **“Estacion Odesia.”** Works by Bay Area artists who are also musicians. Through Nov 16.

## BAY AREA

» **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“Bending the Word.”** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8, 2009. **“Mahjong: Contemporary Chinese Art from the Sigg Collection.”** Four decades of Chinese art. Through Jan 4, 2009. **“Gas Zappers.”** An interactive online art game by Kenneth Tinkin Hung. Through Feb 8, 2009.

## GALLERIES

### OPENING

**Amperсанд International Arts** 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm; and by appt. “Aftermath,” drawing and wood sculpture by Andy Vogt; “Scrap,” drawings and mixed media sculpture by Jeff Morris (reception Fri/24, 6-8:30pm). Oct 24-Dec 7. **A.Muse Gallery** 614 Alabama; 279-6281. By appt. “The Mystery Behind the Mask,” art by Chester Elmore (reception Sat/25, 7-9pm). Oct 22-Nov 29. **ArtZone 461 Gallery**, 461 Valencia; 441-8680. Call for hours. “Down Time: A Survey

CONTINUES ON PAGE 52 »



# mahjong

IN THE BAM GALLERIES

**Mahjong: Contemporary Chinese Art from the Sigg Collection**

Through January 4, 2009

Four decades of change in China, reflected in 141 works by contemporary artists.



*Perpetual Motion, October 3*

AT THE PFA THEATER

**I Love Beijing: Chinese director Ning Ying in person with her films**

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—Boston Phoenix

THURSDAY, OCTOBER 23  
7:30 pm: *For Fun* (1992)  
FRIDAY, OCTOBER 24  
8:30 pm: *On the Beat* (1995)  
SATURDAY, OCTOBER 25  
6:30 pm: *I Love Beijing* (2001)  
SUNDAY, OCTOBER 26  
1:30 pm: *Railroad of Hope* (2001)  
4:00 pm: *Perpetual Motion* (2005)  
MONDAY, OCTOBER 27  
4:00 pm: Master Class with Ning Ying

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TOP Wang Guangyi: *Chanel No. 5*, 2001; oil on canvas; 120 x 156 in.; Sigg Collection. Mahjong: Contemporary Chinese Art from the Sigg Collection is supported in part by Carmen M. Christensen; the Wakerling and Bei Shan Tang Endowments; Barclay and Sharon Simpson; Bonhams & Butterfields, Auctioneers & Appraisers; Rena Branten; Wen-hsin Yeh and James C. Sha; Gwong-yih and Angela Lee; The Alafi Family Foundation; Joachim and Nancy Bechtie; The Blakemore Foundation; City National Bank; Tecoa and Tom Bruce; Nancy Livingston and Fred Levin/The Shenson Foundation, and other generous donors. Education programs are made possible by the generous support of The W.L.S. Spencer Foundation and the Consortium for the Arts at UC Berkeley. Ai Weiwei's artist residency is supported in part by Cheryl Haines Gallery. Jia Zhangke and Ning Ying Film Retrospectives are presented in conjunction with the Center for Asian American Media, with the generous support of the Consortium for the Arts and the Center for Chinese Studies at UC Berkeley.



[bampfa.berkeley.edu](http://bampfa.berkeley.edu)



VISUAL ART

GALLERIES

CONT»

Exhibition of Jane Fisher Works,” figurative paintings (reception Sat/25, 5-8pm). Oct 25-Nov 29.

**California Institute of Integral Studies** 1453 Mission; 575-6242. Mon-Fri, 9am-6:30pm. “A World Within Our World,” paintings by Maxine Solomon (reception Fri/24, 7-9pm). Oct 24-Dec 12.

**Chinese Culture Center** 750 Kearney, 3<sup>rd</sup> floor, SF; 986-1822. Call for hours. “Icons of Presence: Asian American Art,” curated by Margo Machida (reception Thurs/23, 6:30 p. m.). Oct 23-Jan 3, 2009.

» **Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. “Equilateral,” works by Michelle Blade, Ana T. Fernandez, and Julie Rofman (reception Fri/24, 6-8pm). Oct 24-Nov 26.

**Fecal Face Dot Gallery** 66 Gough; www.fecalface.com/gallery. Wed, 3-8pm; Sun, noon-6pm. “Symmetrical Balance,” paintings and prints by Tiffany Bozic (reception Sat/25, 6-9pm).

» **Gregory Lind Gallery** 49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm. “Landlord White,” new work by Sarah Bostwick (reception Sat/25, 2-5pm). Oct 25-Nov 29.

» **Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. “One for Another,” installation by Jonathan Brand; “Whiteout,” paintings by Jutta Haeckel (reception Sat/25 4-8pm). Oct 25-Dec 6.

» **Kearney Street Workshop** 180 Capp #5; 503-0520. Call for hours. “Shifted Focus: A 10<sup>th</sup> Anniversary APature Retrospective,” group exhibition (reception Sat/25, 7-9pm). Oct 25-Jan 23, 2009.

» **The Lab** 2948 16th St; 864-8855. Wed-Sat, 1-6pm. “Relay,” collaborative exhibition with Club Sandwich, Fonl Records, and 23five (reception Fri/24, 6-9pm). Oct 22-Nov 15.

**Linearis Institute** 80 Maiden Lane, second floor; www.linearisinstitute.com. See website for hours. “Chance Wind,” recent works by Patter Hellstrom (reception Thurs/23, 6-8pm). Oct 23-Nov 13.

» **Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. “Muerte Sin Fronteras/Death Without Borders,” Day of the Dead exhibition (reception Nov 2, 6-11pm). Oct 23-Nov 22.

**RayKo Photo Center** 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. “RayKo Photography Exhibition,” with work by nine photographers (reception Sat-Sun/11am-6pm). Oct 18-Nov 2.

**University High School** 3065 Jackson; 447-3100. Mon-Fri, 10am-3pm. “The Jangs,” photography by Michael jang (reception Fri/24, 5:30-7:30pm). Oct 24-Nov 21.

**Velvet da Vinci** 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. “Radical Jewelry Makeover,” community show (reception Fri/24, 6-8pm). Oct 22-Nov 9.

ONGOING

» **Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am-10pm. “Recent Work,” collage by Ryan Coffey. Through Nov 8.

**Fraenkel Gallery** 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Sixties,” photographs by Garry Winogrand. Through Nov 1.

» **Gallery 16** 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. “These Are the People in Your Neighborhood,” 15th anniversary group show. Through Nov 7.

» **Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. “At Home,” curated by Lawrence Rinder, with works by Ajit Chauhan, Brian Chippendale, Dieter Roth, and Franklin Williams. Through Sat/25.

**Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. “Flor de Manila y San Francisco,” works by Jenifer K. Wofford. Through Dec 19.

» **Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “In Gods We Trust,” works by Andrew Schoultz. Through Sat/25.

» **Mollusk Surf Shop Gallery** 4500 Irving; 564-6300. Daily, 10am-6:30pm. “LavafLOW,” models, photographs and drawings by Craig Steely and paintings by Cathy Liu. Through Dec 4.

» **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Paper Trails, “ photographs by Vik Muniz. Through Nov 29.

» **SF Camerawork** 657 Mission; 512-2020. Tues-Sat, noon-5pm. “I Feel That I Am Free But I Know That I Am Not,” interactive performance series featuring Guillermo Gómez-Peña with Oliver Herring, La Pocha Nostra, multiTASK, and Second Front. Through Nov 1.

» **Silverman Gallery** 804 Sutter; 225-9508. Call for hours. “Other than History,” works by Torreya Cummings, Patricia Esquevias, and Airycka Rockefeller. Through Nov 22.

» **Southern Exposure** 417 14th St; 863-2141. Thurs-Sat, noon-6pm. “Glasshouse,” installation by Kamau Patton and Suzy Poling. Through Nov 5.

» **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Dustin Fosnot: Cyanide,” installation and mixed media. Through Nov 15.

» **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. “The Celluloid Bible: Film Posters Inspired by Scripture,” vintage movie posters. Through Dec 14.

» **Togonon Gallery** 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. “Leo Valledor: Selected Paintings and Works on Paper”; “Timeless Geometry: The Art of Peter Forakis (1960-2008).” Through Nov 8. **SFBG**

Frieze CONT»

Leslie Shows, all represented by Hanley, drew a constant stream of visitors. Conversations with gallerists, art students, browsers, and collectors at Hanley’s booth revealed a fascination with technique, in particular Shows’ hypnotic use of collage to create unnerving landscapes. “There’s a whole universe in there,” said one art student from London about Shows’ *Cross-Bedded Texts (The Magnetic Dynamo)*. Two gallerists from Manchester paced back and forth in front of Shows’ *Elise (White Bile)*, *Rachel (Blood)*, *Phoebe (Yellow Bile)*, engrossed in the triptych’s color combination. Shows had a black piece, too, but there was no room for it in Hanley’s crowded booth.

In focusing on living artists and global undertakings, the fair’s directors Matthew Slotover and Amanda Sharp (who also own *Frieze* magazine) deserve props for supporting a personal environment. At Hanley’s booth, *Home Country* by Londoner-turned-Berliner Simon Evans left visitors discussing their individual experiences of particular London neighborhoods. The piece, a black-and-white subway map with puns, personal statements, and anecdotes carefully placed at many of the tube stops, also left some visitors wondering “why he never went to certain places” which were left curiously blank.

Props also should go to whoever controls the weather, for Frieze was blessed with uncannily sunny days in a city known more for fog than for illumination. Following talks by Yoko Ono, Scottish writer/artist Alasdair Gray, music critic Simon Reynolds, and contemporary Renaissance man (most recently of *Edible Estates* fame) Fritz Haeg, the crowd was buzzing about what might come next — not necessarily about which lines would next be blurred between auction houses, dealers, curators and buyers, but about which flashy sculpture they would encounter in the garden. As happens every year at Frieze, the talks will be made available for free (at [www.friezefoundation.org/talks/](http://www.friezefoundation.org/talks/)), so put away your checkbook, put on your earphones, and don’t forget to write. **SFBG**

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## stage

Watch and wonder: Dancer-musician-vocalist Dohee Lee brings the audience close to a ritual state with her new *Flux*.

PHOTOS, FROM LEFT, BY SHINICHI IOVA-KOGA AND JASON LEW



## Ritual de lo non-habitual

Dohee Lee fascinates with *Flux*

By Rita Felciano

✉ a&eletters@sfbg.com

**REVIEW** Since rituals necessitate a community of believers, presenting one for an audience in a theater runs the risk of becoming a mere item of cultural consumption. Yet, on Oct. 16, master drummer-vocalist-dancer Dohee Lee went beyond expectations. Her oddly named *Flux* succeeded best in its most ritualistic elements — the moments when it called up soul-wrenching memory, pain, and reconciliation.

The title refers to the ever-changing aspects of all creation. That's a cliché and doesn't tell us much about the nature of this, at times, powerful work of dance theater created by the Korean-born Lee and a slew of excellent collaborators. Foremost among them are the musicians of Asian Improv Arts: Francis Wong; Tatsu Aoki, who also created one of *Flux*'s films; Jason Lewis; and Jonathan Chen. They are master performers. And as a result of their efforts — along with Lee's — *Flux*'s seamless unity of dance and music made for an exceedingly rare experience. The only other dancer besides Lee was the very capable Sherwood Chen. Relegated for the most part to subsidiary roles, he was, however, underused.

Using the *I-Ching* as a shaping device and philosophical tool, Lee divided the evocative *Flux* into

nine sections, helpfully explained in the program insert. The work started on a dreamy note and moved through historical sequences to the climactic dramatization focusing on the memory of Lee's grandmother. The piece wound down to a peaceful, even joyously embracing close with the traditional passing of the *Banyayoungsun*, the ship that connects the living with ancestors.

Deann Borshay Liem's excellent appropriations of historic Korean films included sepia-colored portraits of ordinary men and women in addition to haunting sequences of refugees, corpses, and iconic symbols. Combined with Aoki's more abstract images — water, fire, wind, a ravine — which set the context for the individual sections, *Flux* captured the experiences of a specific people while placing them in a universal context of human experience. Less effectively, the program notes to the "Fire=Trade" sequence seemed a little naïve in the way it commemorated only the unequal trade treaties "between the US and Korea from 1850 to the present." It's not as if Asian nations and European powers were entirely innocent when it came to Korea's woes.

As a performer, Lee is a wonder of versatility and strength. In "Water," she commenced the refugee's journey by stepping gingerly into the sea, her feet floating and blindly attempting to find firmer

ground — her only guide a fan-shaped wooden rattle. In "Thunder," she played a battery of Korean drums with an increasingly furious intensity as we stared at those all-too-familiar images of terrorized faces and rows of bodies, victims of war. In the somewhat prolonged finale, a bouncy, almost jazz-like freedom propelled Lee into a rollicking celebration of hope.

Lee's duets and the choreography for Chen, in contrast, looked uncertain. They spoke of what may be inexperience choreographing for other dancers. Yet as a soloist, Lee is outstanding. The "Mountain" section was an astounding tour de force that started on a rather low-key interchange between a child and her grandmother, then swelled into something approaching the demonic. The program notes explained that the old woman was recalling her experience during the Korean War, and that the style evokes Korean opera.

The moment was as dramatically powerful as anything in Puccini — and those vocalists don't dance. Though performed in Korean and therefore verbally unintelligible to many in the audience, the trajectory of this tale of pain and fury was crystal clear. Bent over and dragging a drum behind her, Lee gradually straightened and then whipped herself into shamanistic ecstasy. In the end, standing on her drum, she returned to her guise as a fragile human being. It was the closest thing to a ritual that you are likely to see onstage. **SFBG**



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## Laurie Anderson’s *Homeland*

» **PREVIEW** Last year saw the re-release of performance artist and musician Laurie Anderson’s 1982 debut, *Big Science* (Warner Bros.). What a heady nostalgia its lo-fi cover invokes, a confidence now gone quaint with the one-time fad of robotic gestures, lab coats, and test-tube weirdness. It’s just cute the way the ’80s were catching up with the future.

But recently the recording’s opening track, the eerie and wacky “From the Air,” has been on shuffle rotation in the iPod of the brain as one of the more apt commentaries on present madness. It’s hard to think of a better metaphor for the situation we find ourselves in than a surprise crash landing that seems somehow not to be a surprise at all. And while we’re at it, neither has time bled any of the force from “O Superman,” the disc’s surprise chart-topper. How good to know Anderson is still successfully tackling this machine mother of an illusion, “America,” in her latest venture: a witty, haunting, and even uncharacteristically irate collection of sung and spoken pieces under the spot-on title of *Homeland*. The tour makes its way to UC Berkeley this week. Possible bonus: punk rock’s grouchy godfather and Anderson’s companion, Lou Reed, reportedly has shadowed her shows and sat in on a couple of numbers. **(Robert Avila)**

**LAURIE ANDERSON’S HOMELAND** Fri/24-Sat/25, 8 p.m., \$28–\$56.

Zellerbach Hall, UC Berkeley, Berk. (510) 642-9988, [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu)

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, go to [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Angry Black White Boy** Intersection for the Arts, 446 Valencia; 626-3311, [www.theintersection.org](http://www.theintersection.org). \$15-25 sliding scale. Opens Thurs/23. Runs Thurs-Sat, 8pm. Through Nov 16. Violence, hip-hop culture, and identity are tackled in Dan Wolf’s adaptation of Adam Mansbach’s provocative novel.

**Animal Kingdom** Boxcar Theatre, 505 Natoma; 776-1647, [www.voteanimal.com](http://www.voteanimal.com). \$24. Previews Wed/22, 8pm. Opens Thurs/23, 8pm. Runs Thurs-Sat, 8pm; Nov 1 and 7, 3pm. Through Nov 8. The contemporary fairy tale lampoons electoral politics.

**Girl Crazy** Eureka Theatre, 215 Jackson; 255-8207. \$24-42. Opens Sat/25. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Nov 16. 42<sup>nd</sup> Street Moon produces the 1930 musical with music and lyrics by George and Ira Gershwin.

**Boris Godunov** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-290. Opens Wed/22, 7:30pm. Runs Oct 30 and Nov 12, 7:30pm; Nov 2, 2pm; Nov 4, 7, and 15, 8pm. San Francisco Opera presents the company premiere of Mussorgsky’s original seven-scene masterwork, starring bass-baritone Samuel Ramey.

**His Heart Belongs to Me** Theatre Rhinoceros Studio, 2926 16<sup>th</sup> St.; 861-5079, [www.therhino.org](http://www.therhino.org). \$12. Previews Thurs/23-Fri/24, 8pm. Opens Sat/25. Runs Thurs-Sat, 8pm; Nov 2, 3pm. Through Nov 8. In Jerry Metzker’s play, the unexpected death of a partner creates chaos in a gay man’s life.

**March to November** Phoenix Theater, 414 Mason; 814-3944, [www.sleepwalkerstheatre.com](http://www.sleepwalkerstheatre.com). \$14. Previews Thurs/23, 8pm. Opens Fri/24. Thurs-Sat, 8pm. Through Nov 8. Sleepwalkers Theatre looks at the relevance of political theater with a classic heroic narrative.

**The Rogue el Gato** Intersection for the Arts, 446 Valencia; (800) 838-3006, [www.elgato-theatre.org](http://www.elgato-theatre.org). \$5. Opens Tues/28. Tues-Thurs, 11am; Sat, 1pm. Through Nov 8. A demon cat arrives to save a home from toxicity in this modern folk tale for the family.

### BAY AREA

**Doctor Faustus** Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$10-12. Opens Fri/24. Fri-Sat and Nov 20, 8pm. Through Nov 22. Christopher Marlowe’s play is directed by Actors Ensemble of Berkeley’s Jeremy Cole.

**Doubt: A Parable** Center REperatory Company, 1601 Civic, Walnut Creek; (925) 943-7469. \$15-40. Opens Thurs/23, 8pm. Runs Thurs-Sat, 8pm; Sun and Nov 22, 2:30 pm; Wed and Tues/28, 7:30pm. Through Nov 22. Timothy Near directs John Patrick Shanley’s drama.

**Paul Hawken’s Blessed Unrest** Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, [centralworks.org](http://centralworks.org). \$14-25. Previews Fri/24, 8pm. Opens Sat/25. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. The new play, presented by Central Works, finds inspiration in the environmental activist’s writing.

**L’Histoire du Soldat and Renard: Tale of the Vixen and the Cock** Oakland Metro Operahouse, 630Third St., Oakl; (510) 763-1146, [www.oaklandopera.org](http://www.oaklandopera.org). \$25-32. Previews Thurs/23-Fri/24, 8pm. Opens Sat/25. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 2. Igor Stravinsky’s *L’Histoire du Soldat* is reset amid the Iraq War, and his *Renard* is populated by burlesque dancers and circus performers.

**Little Foxes** Hillbarn Theatre, 1285 E Hillsdale, Foster City; (650) 349-6411, [www.hillbarntheatre.org](http://www.hillbarntheatre.org). \$17-34. Opens Thurs/23. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 16. Family affairs reach a boiling point in Lillian Hellman’s drama.

### ONGOING

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

**Good Breeding** Zeum Theater, Yerba Buena Gardens, Fourth and Howard streets; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$11.50-20.50 Thurs-Sat, 8pm. Through Sat/25. Obie Award–winner Robert O’Hara adapts the *Oresteia* in this ACT production, recast amid the decadent disco whirl of Studio 54.

» **The History Boys** New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$28-34. Wed-Sat, 8pm; Sun, 2pm. Through Nov 8. Despite close collaboration each time with director Nicholas Hytner, Alan Bennett’s 2006 Tony Award-winner, *The History Boys*, about a rowdy group of British seniors prepping for admission to Oxford/Cambridge while vacillating between two teachers with fundamentally different approaches to education, didn’t transition as successfully to the screen as his *Madness of George III* (1994) — the latter helpfully retitled *The Madness of King George* to avoid any sequel-seeming cine-perplexity. So those who know only the beautifully cast but ultimately underwhelming film have a minor revelation in store with New Conservatory Theatre Center’s admittedly less than perfect but very worthwhile Bay Area premiere. Well-cast and competently helmed by artistic director Ed Decker, the play’s thematic subtlety, gleaming wit, and graceful construction — which was streamlined into a more linear, realistic mode for the movie — are all on solid display. (Avila)

**Idomeneo** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-290. Sun/26, 2pm; Tues/28, 7:30pm; Oct 31, 8pm. Tenor Kurt Streit stars in one of his signature roles alongside mezzo-soprano Alice Coote in San Francisco Opera’s production of Mozart’s first operatic masterwork.

» **I’m Yours! Or, Deranged by Love** EXIT Theatre, 156 Eddy; 1-800-838-3006, [www.precarioustheatre.com](http://www.precarioustheatre.com). Thurs-Sat, 8pm. Through Sat/25. A famished young servant (Sarah Meyeroff) arrives at the Inn of Last Resort (yep, been there), having lost employ when her mistress went completely daffy over an amorous aristo (a notably compelling Erin Carter), who’s left her at the metaphorical altar. The innkeeper is a strange man (in fact, a devilishly droll Christian Cagigal), whose claim to secret knighthood may mean he’s a little touched himself. At least he’s hospitable. While sending for some bread and wine, he offers his guest a tour of his collection of portraits (a tableaux vivant of the story’s four remaining characters), thus embarking on a tale of lovers deranged, as the title has it, by love — a narrative whose specifics come to strike his somewhat snarky visitor as awfully familiar-sounding. Drawing inspiration from an episode in Cervantes’ *Don Quixote*, as well as the physical antics of commedia dell’arte and some nifty puppetry (designed by Lanie Wieland), Precarious Theatre and director-adaptor Matthew Graham Smith’s sharply staged, slightly salty comedy is a remarkable 400 years fresh. The story is just intricate enough to keep you guessing, charged throughout with dynamic, fine-tuned performances, ready wit, and a handful of clever, tuneful passages crafted by local songsmith H.P. Mendoza (*Colma: The Musical*). Not to mention some evergreen truths. (Avila)

**Love, Humiliation & Karaoke** Stagewerx Theatre, 533 Sutter; [www.enzolombard.com](http://www.enzolombard.com). \$20. Previews Sun/26. Opens Nov. 6, 8pm. Runs Thurs, 8pm. Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard’s solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

**The Monk** EXIT Stage Left, 156 Eddy; 994-1367, [www.myspace.com/ambrosioandmaltida](http://www.myspace.com/ambrosioandmaltida). \$10-20. Fri-Sat, 8pm. (Free absinthe tasting Oct 31.) Through Nov 22. Comedy, horror, romance, religion, and depravity mark this No Nude Men production.

**My Hot Lobotomy** CounterPULSE, 1310 Mission; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Thurs-Sat and Oct. 26 and Nov. 2, 8pm. Through Nov 2. Climate change and complacency are the issues tackled in this multidisciplinary work, produced by Z Space Studio and created and directed by David Szlasa.

**Of Mice and Men** Actors Theatre of San

Francisco, 855 Bush; 345-1287, [www.actorstheatresf.org](http://www.actorstheatresf.org). \$34. Thurs-Sat, 8pm. Through Nov 29. Actors Theatre presents a staging of John Steinbeck’s novel of hope and shattered dreams during the Great Depression.

**One Hundred Years of Queer Theatre** Theatre Rhinoceros, 2926 16th St, 552-4100, ext. 104, [www.therhino.org](http://www.therhino.org). \$15-25. Previews Tues/28-Oct 30. Wed-Sat, 8pm; Nov 2, 7pm; Nov 9, 16, and 23, 3pm. Opens Oct 31. Through Nov 23. Eastenders Repertory Company collaborates on this rotating repertory of eight short plays by Tony Kushner, Tennessee Williams, Djuna Barnes, and others, exploring queer-themed theater during the past century.

**Orchards** The Custom Stage @ Off-Market, 965 Mission; 1-800-838-3006, [www.custom-made.org](http://www.custom-made.org). Wed-Sat, 8pm. Through Sat/25. Custom Made’s 10th anniversary production of short Chekhov adaptations by David Mamet, the late Spalding Grey, and others.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com), [www.theatermania.com](http://www.theatermania.com). \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**The Quality of Life** American Conservatory Theater, 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$14-82. Previews Fri/24-Sat/25 and Tues/28, 8pm; Sun/26, 7pm (also Sat/25, 2pm). Opens Oct 29. Runs Tues-Sat, 8pm (except Nov 11 7pm); Sat-Sun, 2pm; Nov 2, 7pm. Through Nov 23. Laurie Metcalf, Caroline Lagerfelt, JoBeth Williams, and Steven Culp appear in this drama inspired by events occurring during the Mt. Vision Fire of 1995.

**The Rocky Horror Show** Victoria Theatre, 2961 16<sup>th</sup> St.; [www.rockysf.com](http://www.rockysf.com). \$22-35. Thurs-Fri, 8pm; Sat, 9 and 11pm. (Oct 31 performances include costume contests.) Through Nov 15. Ray of Light Theatre embarks on its new season with a live production of the rock-musical cult classic.

**Russian on the Side** Marines Memorial Theatre, 609 Sutter; 771-6900, [www.russianontheside-online.com](http://www.russianontheside-online.com). \$29-49. Tues-Fri, 8pm; Sat 3 and 8pm; Sun, 3 and 7pm. Through Nov 16. Mark Nadler’s one-man musical comedy tickles the ivories, traveling from Stravinsky to Sondheim while dishing the canonical composers.

» **Shining City** SF Playhouse, 533 Sutter; 677-9596, [www.sfplayhouse.org](http://www.sfplayhouse.org). Wed-Fri, 8 pm; Sat, 3 and 8pm; Tues, 7pm. Through Nov 22. The intimate setting and director Amy Glazer’s skillful care make SF Playhouse’s Bay Area premiere of *Shining City* something approaching ideal. In its best moments, Conor McPherson’s 2004 play feels so hushed and private, subtle and specific, that you want to huddle close, absorbing every inflection and gesture. Set in the newly acquired office of ex-priest and first-time therapist Ian (a nervous enigma played charmingly by Alex Moggridge), *Shining City* centers grippingly on a middle-aged Dublin businessman and recent widower (an outstanding Paul Whitworth) who, believing he’s been visited by his dead wife, turns in desperation to the self-conscious but earnest young man, secretly adrift with conflicted yearnings and a disintegrating relationship of his own. McPherson is a serious storyteller whose penchant for ghost stories cleverly emphasizes the mediating work stories themselves do: shutting like shades between our inherent loneliness and the intangible but inescapable world of other people. On the one hand, the play suggests — in psychoanalytic fashion — that only by formulating our story can we hold our demons at bay, casting some light around the darkened impression of our grief and anxiety. At the same time, McPherson offers the terrible, mischievous logic that stories might in turn reach out to us with an urgency of their own. (Avila)

**Shocktoberfest!! 2008: Elemental Horror** Hypnodrome, 575 10<sup>th</sup> St.; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-69. Thurs-Sat, 8pm. Through Nov 22. That unholy All Hallow’s Eve tradition, Thrillpeddlers’ Shocktoberfest is back to wreak its finely tuned Grand Guinol-esque havoc, with a simply rendered array of visceral special effects that are better than ever. Upping the ante on naturalism, this year’s batch of scary stories reveal the most frightening monster of all: human-kind. From a twisted Klondike expedition gone awry to a hopeless battlefield in turn-of-the-century Beijing, the gritty settings are far removed from the drawing rooms and vapors of the haunted-house parlor set. In *A Difficult Passage*, a band of prep-school youths “strike out against the wilderness” to tragic-comic effect, while *The Kindest Thing* pits the jaw-clenched stoicism of doomed soldiers against the moral vacuum of war. The retro-futuristic

sci-fi fantasy, *A Slight Tingling*, set in the innocuous office of Dr. Verdier, is the only play of the three with a bourgeois setting. What occurs within the Doctor’s chamber is not quite innocuous, and this revived Thrillpeddler classic emerges as the evening’s campiest vignette. Standout performances include Eric Tyson Wertz as a sadistic, renegade Mountie and T.J. Buswell and Will McMichael as besieged French mercenaries trapped by the Boxer Rebellion. (Gluckstern)

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

» **Squeeze Box** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, [www.themmarsh.org](http://www.themmarsh.org). \$22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids lopped for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she’s on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she’s still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran’s chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

**Tenaya Rocks! A Sexy Geological Cabaret** Stage Werx, 533 Sutter; (925) 878-5351. \$20. Thurs-Sat, 10:30pm. Through Nov 15. Actor-geologist Tenaya Hurst explores plate tectonics — with the help of cabaret boys.

**Towle’s Hill** The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, [www.themmarsh.org](http://www.themmarsh.org). Fri, 8pm. Through Nov 21. Mark Kenward’s solo show about California’s oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.

**Vampire Lesbians of Sodom and Sleeping Beauty or Coma** Stagewerx Theatre, 533 Sutter; 1-800-838-3006, [www.cellardoortheatre.org](http://www.cellardoortheatre.org) and [www.stagewerx.org](http://www.stagewerx.org). Thurs-Sat, 8pm (also Oct 31, midnight). Through Nov 1. Cellar Door Theatre puts on a pair of decadent off-Broadway delights by Charles Busch.

**Victims of Duty** Cutting Ball Theater, EXIT on Taylor, 277 Taylor; 1-800-838-3006, [cuttingball.com](http://cuttingball.com). \$15-30. Previews Fri/24-Sat/25, 8pm; Sun/26, 5pm. Opens Oct 30. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. An at-home interrogation takes a turn for the surreal when Cutting Ball artistic director Rob Melrose over-sees Eugene Ionesco’s autobiographical work.

**What Mama Said about “Down There”** Our Little Theater, 287 Ellis; 928-4060, [www.celebrateclitoris.com](http://www.celebrateclitoris.com). \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**The Wicker Man** The Dark Room Theater, 2263 Mission; 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com). \$15-20. Thurs-Sat, 8pm. Through Sat/25. A rock opera (and film adaptation) with an original score by Jim Fourniadis and LIVE EVIL.

### BAY AREA

**All in the Timing** Little Theater, Chabot College, 25555 Hesperian, Hayward; (510) 723-6830. Thurs-Sat, 8pm; Sun/26, 2pm. Through Sun/26. Chabot College Theater Arts stages a series of short David Ives plays.

**History of the Devil** Central Stage, 5221 Central, Richmond; 1-800-838-3006, [www.raggedwings.org](http://www.raggedwings.org). Fri-Sat, 8pm. Through Nov 1. Ragged Wing Ensemble hit Richmond with a play by *Hellraiser* creator Clive Barker.

**I Love You, You’re Perfect, Now Change** Campbell Theatre, Martinez; (925) 798-1300, [www.willowstheatre.org](http://www.willowstheatre.org). \$17-40. Wed-Thurs, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm; Through Nov 9. Willows Theatre Company presents the musical comedy.



**Lying in State** Willows Theatre, 1975 Diamond, Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Runs Wed-Thurs, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through Nov 2. Scheming political advisors try to get a dead senator re-elected in David C. Hyer's political comedy.

**Macbeth** Retail Theater Space, Jack London Square, 95 Washington, Oakl; (510) 420-0813, www.womanswill.org. \$15-25 sliding scale. Thurs/23-Sat/25, 8pm; Sun/26, 2pm. (Also Oct 29, 8pm, at Gateway Clubhouse, Fireside Room, 1001 Golden Rain, Rossmoor, and Oct 31-Nov 1, Nov 6-8, 8pm; Nov 2, 2pm at Exit Theater, 156 Eddy.) Woman's Will, the all-female Shakespeare company, adapts Shakespeare's drama.

**Not a Genuine Black Man** Leshar Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.briancofeland.com. \$25-35. Thurs-Sat, 8:15pm; Sun/19, 3:15pm. Through Nov 2. Brian Copeland takes his longest running solo show in San Francisco history to the East Bay.

**Radio Golf** Theatreworks, Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. \$23-61. Tues-Wed, 7:30pm; Thurs-Sat, 8pm; Sat-Sun, 2pm; Sun, 7pm. Through Nov 2. An entrepreneur aims to become Philadelphia's first black mayor in this award-winning August Wilson drama.

**Vera Wilde** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$22-25. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/26. Seattle playwright Chris Jeffries intersects the lives of British writer Oscar Wilde and Russian revolutionary Vera Zasulich.

## DANCE

**Alonzo King's Lines Ballet** Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 987-2787; www.linesballet.org. Wed-Sat, 8pm; Sun, 3pm. Through Sun/26. You'd think after a man has been around for more than 25 years you'd have figured out what makes him tick. Not so with Alonzo King. Two new works for his Lines Ballet at least hinted that there is a lot more to discover. Best appreciated for his fractured, highly abstracted approach to the ballet and the angularity of his partnering sequences, King seems to embark on that murky terrain of narrative. Not exactly storytelling, but both *The Steady Articulation of Perseverance*, a duet for former SFB dancer and Lines guest artist Muriel Maffre and the magisterial Corey Scott-Gilbert, and *The Radius of Convergence* thrive on an emotional undercurrent with, perhaps, even political implications. *Steady* explores power relationships by two equally determined individuals. They drag, support, and drop each other, leaving them exhausted on different parts of the stage. Yet each lives off the other's breath. The remarkable *Radius* suite of small ensembles — characteristic of King's dancemaking — culminates in a quintet for five men that revolves around Brett Conway, who plays both the outsider and leader. Pharaoh Sanders' sax punctuates the whole evening with a breath completely his own. You listen to him and understand King. (Felciano)

**San Francisco Cultural Dance and Drum Festival** African American Art and Culture Complex, 762 Fulton; 378-4413. \$15 workshops; \$15-20 performance. Festival runs Wed/22-Sun/26; performance Sat/25, 8pm. Dancers and drummers teach a range of classes in Cuban salsa, hip-hop, Indian folk dance, capoeira, and more. Daniel Berkman, Mohammed Kouyate, Joti Singh, Frisco's Finest City Girls Drill Team, and P.R.I.S.M. Dance Company perform.

### BAY AREA

**The Best of Momix** Marin Veterans' Memorial Auditorium, Avenue of the Flags and Civic Center Drive, San Rafael; 499-6800, www.marincenter.org. \$20-65. Sat/25, 8pm. Dancer-illusionists fool the eye with props, light, and humor in a program that includes *Lunar Sea*, *Passion*, and *Opus Cactus*.

**The Fifth Book of Peace** Dance Mission Theater, 3316 24<sup>th</sup> St; 1-800-838-3006, www.dlkdance.com. \$15-20. Fri/24-Sat/25, 8pm; Sun/26, 3pm. (Also Nov 6, 8pm, at Angelico Hall, Dominican University, San Rafael, \$15-20.) Danse Lumiere presents a dance theater program inspired by Maxine Hong Kingston's book.

**Leaning into the Wind** Hearst Gym, (500) 230, Bancroft Way, UC Berkeley, Berk; (510) 642-4199, ext. 2, www.fedm.org. \$10-15. Fri/24-Sat/25, 8pm. Dance and music are presented by Facing East Dance and Music, Jason Britton, Paufve Dance, Charles Slender's FACT/SF, and

Joe Venegoni and Todd Mosby.

**Oakland Ballet** Paramount Theatre, 2025 Broadway, Oakl; (510) 465-6400, www.ticketmaster.com. \$15-50. Sat/25, 2 and 8pm. The fall program includes Ronn Guidi's *Romeo and Juliet*, Ron Thiele's *How'd They Catch Me?*, and Michael Lowe's *Bamboo*.

**Savage Jazz Dance Company** Spreckels Performing Arts Center, 5409 Snyder, Rohnert Park; (707) 588-3400, www.spreckelonline.com. \$19-24. Sat/25, 8pm; Sun/26, 2:30pm. Maia Siani choreographs a new suite of dances.

## PERFORMANCE

**All About Walken: The Impersonators of Christopher Walken** Clubhouse, 414 Mason, fifth floor; (310) 663-4050, www.brownpaper-tickets.com. \$20. Sat/25-Sun/26, 7pm. Seven male and female impersonators tackle the actor head-on.

**BATS Improv Theatre** Bayfront Theater, Building B, Fort Mason Center; 474-8935, www.improv.org. \$12-20. Fri/24, 8pm: BATS vs. Stanford's improvisers.

**Colony Room** The Garage, New Langton Arts, 1246 Folsom; 626-5416, www.newlangtonarts.org. \$5. Fri-Sat, 7pm. Through Nov 6. Artist Anne Colvin recreates the famed London Soho club in this space by bringing in an assortment of local underground artists.

**Dr. Kristov's House of Fun and Horror** The Garage, 975 Howard; 975howard.com. \$10-20. Thurs/23-Fri/24, 8pm. The Voodoo Orphan's tour van breaks down in this Grand Guignol-ish pre-Halloween show for grown-ups, presented by RAW (Resident Artists' Workshop).

**The Fifth (and Final) George Bush Going Away Party: An Evening of Political Comedy** Brava Theater, 2781 24<sup>th</sup> St; 1-800-838-3006, www.koshercomedy.com. \$20-30. Wed/22, 8pm. (Also Thurs/23, 8pm, Julia Morgan Center for the Arts, 2640 College, Berk, and Fri/24, 8pm, Marin Center Showcase Theater, 10 Avenue of the Flags, San Rafael.) Audre the Wonderwoman, Ali Mafi, Ross Turner, and Lisa Geduldig bring the laughs at this benefit (complete with a Sarah Palin look-alike contest) for Central Committee for Conscientious Objectors'

"Military Out of Our Schools" program.

**Hell to the Chief and Hero Worship** Purple Onion, 140 Columbus; www.spf7.org. \$20. Sat, 8 and 10pm. Through Nov 1. Comedian Sammy Wegent takes on egotistical politicians with *Hell to the Chief*, while comedian and comic book fan Justin Lamb tackles super heroes in *Hero Worship*.

**Lucky Pink Wonderland** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$8-12 sliding scale. Wed/22, 7:30pm. Amanda Duarte's one-woman show scopes out the struggles of What's-her-name.

**Marcovicci Sings Movies II** Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therrazzroom.com. \$45-50. Daily, 8pm; Sun, 5pm. Through Nov 2. Vocalist Andrea Marcovicci celebrates movie music.

**Miss Coco Peru** Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therrazzroom.com. \$30-35. Opens Wed/15. Runs Wed, 8pm; Fri-Sat, 10pm; Sun, 7pm. Through Nov 2. As "Ugly Coco," Peru wonders, "Can a drag queen save the world?"

**Mortified Make-Out Room**, 3225 22<sup>nd</sup> St; www.eventbrite.com. \$12-15. Fri/24-Sat/25, 8pm. The grassroots comedy collective sifts through teen-angst-filled journals, poems, letters, lyrics, and schoolwork to unearth its hilarious material.

**Submergency: Soak the Vote** Off Market Theatre, 965 Mission; www.cassandrascall.com. \$5. Fri/24-Sat/25, Oct 30, and Nov 7-8, 10pm; Nov 1 8pm. Improv comics solve issues, the American way, with water pistols.

## COMEDY

**Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: Bay Area Theatresports, \$12-20. Ongoing. Sun, 7pm: Student improv, \$5-8. Ongoing.

**Bimbo's 365 Club** 1025 Columbus; 668-2622, ext. 211. \$125-550. Thurs/23, 8pm: Huckleberry Youth Programs' Gala Comedy Event includes Will Durst, Nato Green, Bob Sarlatte, and Johnny Steele.

**Clubhouse** 414 Mason, fifth and seventh flrs;

www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, \$5. Fri, 7pm: "Friday Night Live!" produced by the Comedy College. Fri, 9pm: "Scantly Clad Comedy" with Joe Nguyen, \$12. Sat, 7pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$12.

**Cobb's Comedy Club** 915 Columbus; 928-4320. Thurs/23, 8pm; Fri/25-Sat/26, 8 and 10:15pm: Janeane Garofalo, \$27.50-32.50. **Harvey's** 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays. Ongoing. **Punch Line** 444 Battery; 397-7573. Wed/22, 8pm: Elvira Kurt with Nico Santos and Sandy Stec, \$18.50. Thurs/23, 8pm; Fri/24-Sat/25, 8 and 10pm: Lizz Winstead with Sean Crespo and Nico Santos, \$18.50-22.50. Sun/26, 8pm: SF Comedy Showcase, \$12. Tues/28-Oct 30, 8pm; Oct 31, 9pm; Nov 1, 8 and 10pm: Sean Rouse with Bruce Cherry and Ruby Wendel, \$15-21.

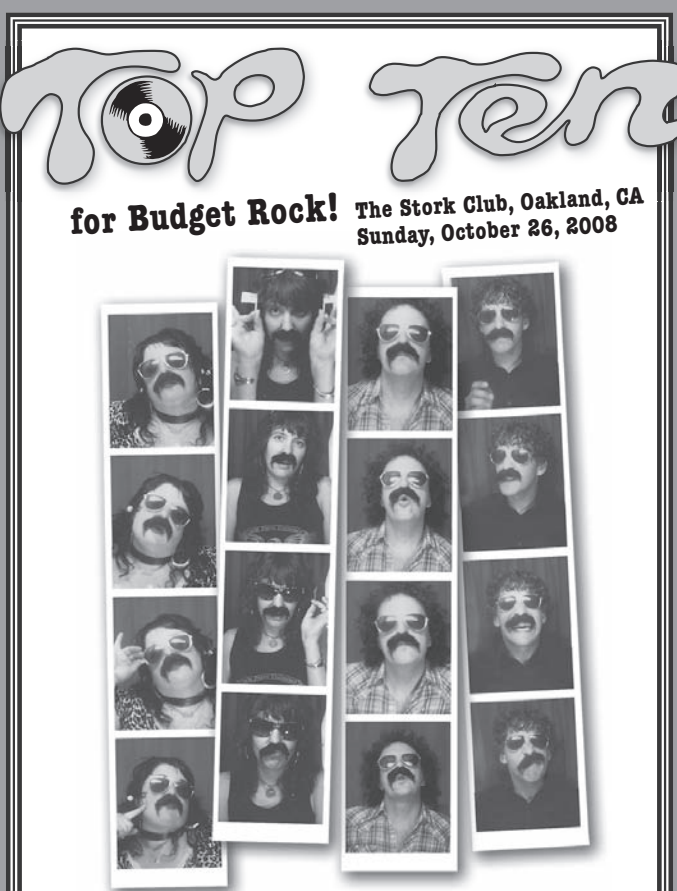
## SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

**FRIDAY: Small Press Traffic Literary Arts Center** Timken Lecture Hall, California College of the Arts, 1111 Eighth St; www.sptraffice.org. Fri/24, 7:30pm: Edwin Torres and Albert Flynn Desilver.

**SATURDAY: Bird and Beckett Books and Records** 653 Chenery. 586-3733. Sat/25, 7:30pm: Jack Hirschman reads from his new book accompanied by saxophonist Liam Furey.

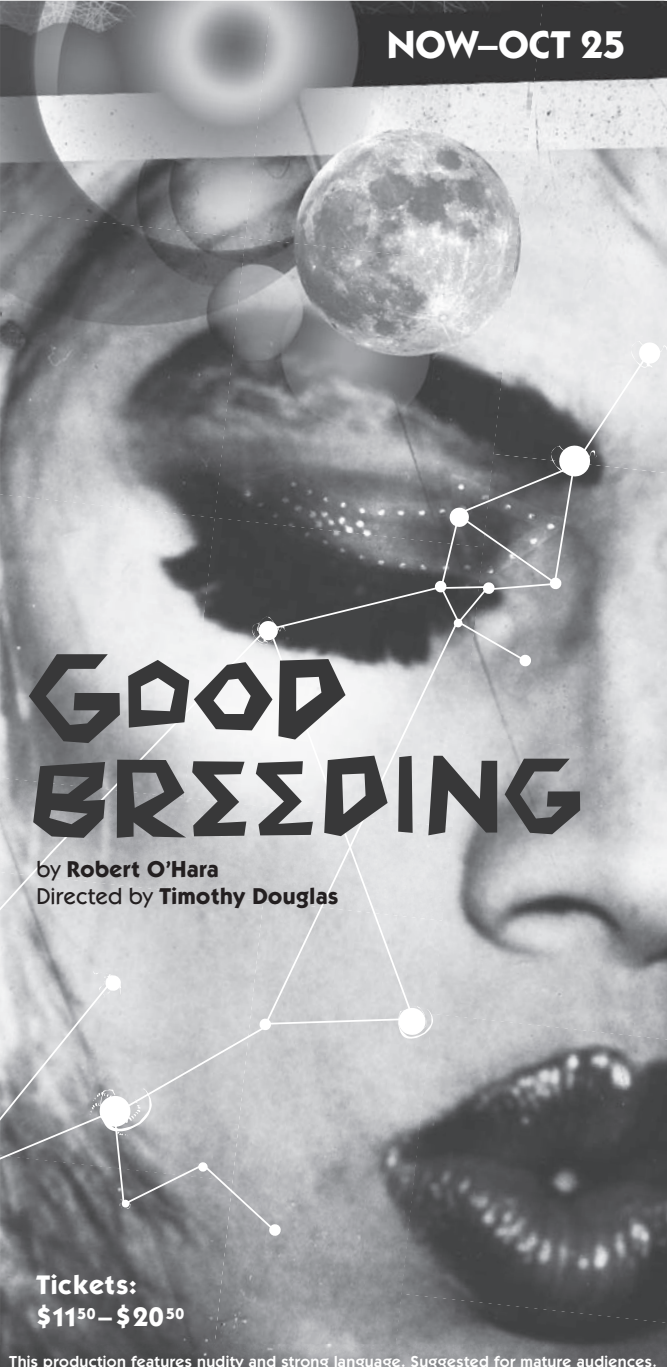
**SUNDAY: Museum of the African Diaspora** 685 Mission. 358-7200. Sun/26, 2pm: Jack Hirschman hosts readings by Opal Palmer Adisa, Devorah Major, and Charles Curtis Blackwell. **Meridian Gallery** 535 Powell; www.sfsu.edu/~poetry/. Sun/26, 3pm: Nathaniel Tarn. **SFBG**



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- (5) Ensalata de palmitos, Destino, SF



A lived-in look, moderate prices, and authentic Indian cuisine like tandoori chicken and chicken biryani (pictured) define Little Delhi, the crown of our own Curry Hill.

GUARDIAN PHOTO BY RORY MCNAMARA

## Favoring curry

By Paul Reidinger  
 > paulr@sfbg.com

Manhattan joke: a part of Murray Hill, along Lexington Avenue in the '20s, is known as Curry Hill because of its profusion of Indian and Pakistani restaurants. Even if you hadn't heard the joke, you would probably recognize the neighborhood's scent: no cuisine I'm aware of has a stronger or clearer olfactory signature. (Backyard barbecuing might deserve an honorable mention.)

We have our own Curry Hill, but it's on Nob Hill, which pretty well mutes the word play, if not the scent. A major curry locus can be found on Jones Street south of Geary Boulevard, where the perfumed air is reminiscent of a spice market. But there is another node not far away, although perhaps — to vitiate the pun utterly — not on Nob Hill at all. I speak of the corner of Mason and Eddy streets, just a few steps from Union Square, the theater district, and the glamorous Westfield San Francisco Centre, and even fewer steps from the Tenderloin. If you've ever wondered what economic stratification, third world-style, might look like in a big American city, a brief reconnoiter of this

largely flat area would give you a pretty good idea.

As for the corner itself: the air is redolent of curry, and for some of us, that means seduction. On one side of the street stands Punjab, wonderfully fragrant but with no table service, while on the other we find Little Delhi, an Indian restaurant that's as comfortable as a pair of well-worn shoes, with table service.

As someone who bears witness to a great many restaurants that seem to have entered the world fully-formed under the god-like guidance of some designer, I warm to a place whose interior isn't designed so much as accreted. Little Delhi has a well-lived-in look; its creamy walls are hung with portraits, tapestries, a map, and a flat-panel screen showing sports. The crowd is equally ad hoc: we noticed several tables full of what appeared to be (non-English-speaking) tourists, several more of possible neighborhood dwellers, including students (CCSF and Academy of Art College have campuses nearby), and a generous smattering of people who could have been of south Asian descent. This last convergence suggests, to me, a degree of authenticity. If people who grow

up eating a cuisine later turn up in a restaurant serving the cuisine, there's a reasonable chance the restaurant is turning out creditable versions of the food.

And Little Delhi is doing that — at moderate prices. Most of the menu consists of dishes that cost less than \$10, and portions are generous. There are plenty of familiar faces in the crowd, including a notably good saag paneer (\$7.99) — spiced spinach with cubes of white cheese — whose mild seasoning let through more spinach flavor than is usual. We were vaguely reminded of the creamed spinach that is a fixture of many a holiday repast in our part of the world.

A preparation I hadn't seen before was badami chicken (\$9.99), boneless chunks of tandoori-roasted meat in a curry (and yogurt-thickened?) sauce laced with slivers of pistachio and cashew nuts. It was a near, and crunchy, relation to that lovable stalwart, chicken tikka masala, but what most impressed me was a smokiness in the meat that managed to be heard through the assertive saucing.

Quite similar was lamb tikka masala (\$9.99), cubes of tandoori-roasted lamb in another sensuous sauce, this one a bit redder,

sweeter, and more tomatoey than its badami cousin, due perhaps to the presence of ketchup. (Ketchup — English ketchup in particular — plays a central role in the evolution of tikka masala.) Lamb's gaminess stands up to strong saucing, though I caught no hint of smoke here as I had with the chicken.

As is typical at south Asian restaurants, the list of meatless possibilities is extensive, and this is good news for vegetarians, even us flexos. We were particularly impressed with chana masala (\$6.99), a classic dish of chickpeas, enlivened here with slices of tomato and whole cardamom pods. These softened some from being braised and, when chewed on, gave off their refreshing woody flavor, with its hints of cinnamon and ginger. Cardamom is rich in a substance called cineole, a natural antiseptic that can fight bad breath. FYI.

From the oven: perfectly good naan (\$1.50), cut into triangles for ease of use in sopping up all those irresistible sauces. For whole wheat aficionados, there's roti (also \$1.50) — virtually the same thing, except made from whole grain. Also useful for sauce-soppers is rice pillau (\$2), a sizable dish of basmati rice. "Pillau" looks suspiciously like "pilaf," which would mean rice

cooked in some kind of stock. This rice appeared to have been cooked in plain water, which didn't do much for its color — it looked like a gritty heap of corn snow — but did show its wonderful nutty flavor to clearest effect.

Basmati is so tasty, in fact, that demand for it has been surging in India and throughout the Middle East. According to a story published in July in *The Wall Street Journal*, its price has risen between 100 and 200 percent in the past two years. So let's count ourselves lucky to be able to enjoy this modest luxury for so little — a treat that won't break the bank, not that there are all that many banks left to be broken. May the Fed be with you. **SFBG**

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# Nostalgia

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

**CHEAP EATS** Now that I am once again all chipper and cheerful and shit, albeit without wheels or money or, you know, prospects, I reckon I can return to writing about food. Anyway, I'm going to try.

My happiness is speculative. I figure, in a world with Alice Shaw and her biscuits in it, all things are not only possible, but likely. Right now, for example, I am lying outside in my tiny patch of woody sunshine, dreaming about becoming Canadian, if for no other reason because their Thanksgiving comes earlier than ours, and who wouldn't want that?

What I love about sunbathing in the woods in October is that you don't need to wear sunscreen. Or anything.

What I love about Canada ...

What I love about fall is sitting in a pile of dead leaves on a sidewalk in Berkeley with Clara de la Cooter, wiggling our legs.

A couple weeks ago, when I was still engaging in defeatist activities such as dating, I was asked, over coffee, what my favorite restaurant was. I don't believe the asker even knew I was a chicken farmer, let alone *the* chicken farmer, and that, therefore, my favorite restaurant was wherever I happened to be eating.

So it surprised me more than him when, instead of saying "all of them!" I waxed nostalgic over a particular one, Gravy's, which has been boarded up for at least five years. If anything I should have said Penny's Caribbean Café, which has been boarded up for less than one, and which I drive by once a week in the wild hope that she will have resurrected out of the flour and chickpea dust in her cluttered back-room kitchen on Sacramento Street.

Nostalgia happens. Fall's a good time for it. It's not a good or a bad thing. It's nostalgia. It means that at one point in time, at least, you enjoyed life, and that your memory function is functioning. Unfortunately, it also implies that right now things aren't so bacon for you. For example, you have no idea, say, where to get a good curry goat roti.

There's a very plastic dollar-fitty-a-thing Chinese joint where Ann's Café was. I went in there a

couple months ago, and got it to go. What was Ann's Café, in its entirety, is now just the kitchen. The grease on the walls back there looked familiar. I've been meaning to write about it.

Maybe next week.

Anything can happen. I have a recurring dream about Ann's reopening in a food court kind of setting, a small, square, open-air restaurant with Her, Fran, in the middle, holding court and slinging omelets. It's the same feeling as the one I have when I dream about my closest comrade ever, who died 20 years ago: that this is just wonderful, and not at all, not-even-the-slightest-bit real, like heaven.

While I dream of food courts, by way of conceptualizing a non-existent afterlife, or bullshit reincarnation, some people get to have children!

Take my other old favorite restaurant, Yamo Thai Kitchen, or Mean-Lady Thai as its ardent fans affectionately called it. Of course, Yamo still stands, in name, reincarnated as Yamo, a Burmese joint.

What you may not know is that Yamo's son and daughter-in-law (who used to cook at Yamo, near the end) have opened a Thai restaurant in the Excelsior District, hooray! My last first-date ever, the guy who asked me what my favorite restaurant was, launching this nostalgic fit ... he not only knew this but had eaten there, turns out. I excused myself.

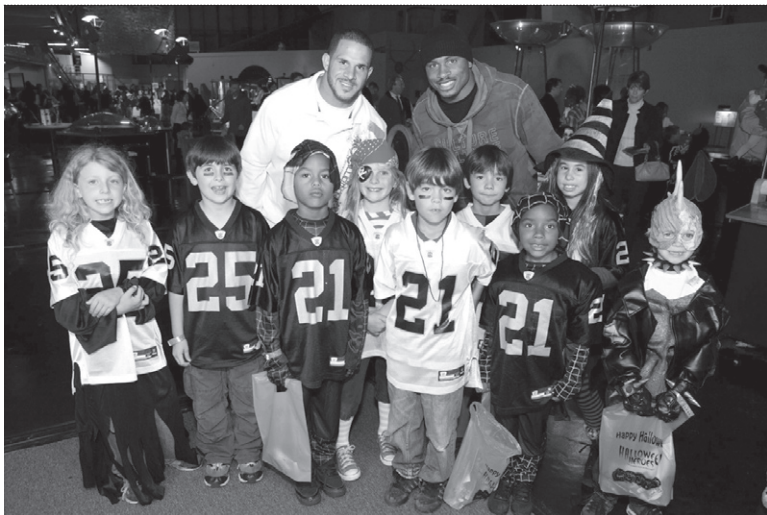
Outside I called Earl Butter on my cell phone and said, "Let's go."

We went. My new favorite restaurant is Zabb. Familiarly great Thai food for familiarly cheap prices. Diehard fans of Yamo might miss the tight quarters and sweet tension of watching your meal happen from a front-row counter seat, but I liked Zabb's atmosphere too. Spacious, unpretentious, and very friendly. They definitely put more effort into presentation. The spring rolls were, if anything, better than Mom's. The choo-chee curry was fantastic. And they also serve my old Yamo favorites, red curry duck, and chef noodles. All this ... this is good news, for me. **SFBG**

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## Halloween Heroes

**» PREVIEW** The Wender Weis Foundation for Children, a nonprofit started by Amy Wender, has been raising money for at-risk, Bay Area youth for almost 15 years. The organization is focused on helping underprivileged kids build self-esteem, while teaching trust and teamwork through local sports and arts programs.

Here's where you come in. On Monday, Oct. 27, WWFC is hosting its 12th Halloween Heroes Benefit at the palatial Exploratorium. Proceeds go to the San Francisco Junior Giants, which provides free, non-competitive youth baseball to more than 15,000 disadvantaged youths, and to the Exploratorium's Children's Educational Outreach Program, which makes math and science accessible to some 5,000 under-served kids and their families.

Those who attend get the opportunity to meet a host of Bay Area athletes and media figures. Topping the impressive list is '49ers middle linebacker and 2007 All-Pro and AP Defensive Rookie of the Year, Patrick Willis. Yeah, that Patrick Willis. Oakland Raiders All-Pro cornerback (and former UC Berkeley star) Nnamdi Asomugha also will be in attendance, flanked by the Silver and Black's star running back (and ex-USC man) Justin Fargas. Fans of the beautiful game can meet gold medal and World Cup winner Brandi Chastain. Throw in a couple Giants (reliever Tyler Walker, second baseman Kevin Frandsen), local cheerleaders, and the Bay Area's favorite mascots, and you have a potentially unforgettable evening.

At 6 p.m., the doors of the Exploratorium open for face painting, trick-or-treating, gift-giving, pumpkin decorating, and a haunted house. Older ghouls can enjoy a bounty of gourmet food (supplied by 20-plus local eateries), drinks, and a silent auction featuring distinctive prizes. As the holiday season begins, it's important to give back. Halloween Heroes is a great way to do just that.

(Daniel Alvarez)

**HALLOWEEN HEROES** Mon/27, 6–8:30 p.m. \$58.30–\$193.05

(see Web site for ticket packages). Exploratorium, 3601 Lyon, SF

(650) 321-4142. [www.wenderweis.org](http://www.wenderweis.org)

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THURSDAY 23

**Root Division's 7th Annual Art Auction** 3175 17th St. SF. (415) 863-7668. [www.rootdivision.org](http://www.rootdivision.org). A fundraising auction with a cocktail hour, live music, and work by over 125 local artists.

**San Francisco Fall Antiques Show** Fort Mason Center, Festival Pavilion, Marina and Buchanan, SF. [www.sffas.org](http://www.sffas.org). 10am-7pm (continues through Sun/26), \$8-200. The oldest continuing international antiques fair on the West Coast returns with more than 70 dealers from the US and Europe.

## FRIDAY 24

**Diamond Daggers Masquerade Ball** Fat City, 314 11th St. SF. [www.DiamondDaggers.com](http://www.DiamondDaggers.com). 9pm, \$12-20. A masquerade ball with queer showgirls Diamond Daggers, cabaret star Alotta Boutte, chanteuse Uni & Her Ukulele, burlesque performers, and more.

**Exotic Erotic Ball and Expo** Treasure Island, Hanger #3, SF. (415) 567-BALL. [www.exoticeroticexpo.com](http://www.exoticeroticexpo.com). 2-10 pm (also noon-2am Sat/25), \$20-150. It's here, bringing Tone Loc and the Genitorturers together this year.

## SATURDAY 25

**California Historical Society Family Day** California Historical Society, 678 Mission, SF. (415) 357-1848. [www.californiahistoricalsociety.org](http://www.californiahistoricalsociety.org). Noon-4:30pm, free-\$3. A free exploration of the current exhibition "California Presidential: Candidates and Campaigns from the Golden State," featuring vintage political memorabilia dating back to the early 19th century.

**Potrero Hill History Night** International Studies Academy, 655 De Haro, SF. (415) 695-5866. <http://portal.sfsd.edu/template>. 5:30-9pm, \$7. The ninth annual event includes kielbasa, piroshki, and desserts, a raffle of historic photos, and interviews with neighborhood residents.

**Really Really Free Market** Dolores Park, SF. Noon onward, free. A community resource potluck event, in honor of Kirsten Brydum.

## SUNDAY 26

**Pet Pride Day** Sharon Meadow, Golden Gate Park, SF. [www.PetPrideDay.com](http://www.PetPrideDay.com). 11am-3pm, free. A benefit event for SF Animal Care and Control, with pet Halloween costume contest, Frisbee dog team performance, pet trick competition, and more. **SFBG**

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*Homeland*

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*Free Speech: New Media, Performance, and Democracy: A Conversation with Laurie Anderson*—Sat, Oct 25, 2 pm, Wheeler Auditorium (UC Berkeley Campus)

*Commissioned in part by The Barbican Centre, London; Cal Performances at UC Berkeley; Luminato Festival of Arts and Creativity, Toronto; Melbourne International Arts Festival; Society for the Performing Arts, Houston, Texas; University of Florida, Gainesville.*

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**Milton Nascimento & The Jobim Trio**

Sat, Nov 1, 8 pm  
Zellerbach Hall Tickets start at \$36

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For further information about **class room instruction** and about **webinars** (online seminars), please consult the website of the San Francisco School of Economics at [www.sfschoolofeconomics.com](http://www.sfschoolofeconomics.com) or contact the school by regular mail at 540 Arballo Drive, San Francisco, CA 94132

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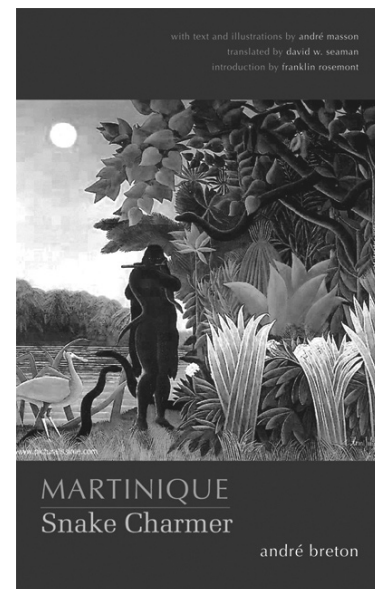
## Surrealism's island

Breton's *Martinique* still works like a charm

By Garrett Caples  
>a&celetters@sfbg.com

**REVIEW** Since his death in 1966, André Breton has received more than his fair share of knocks. I've heard both critics and poets call him "fascist," though if pressed, they can only cite Breton's sometimes dogmatic leadership of the surrealist movement. Such loose talk is tiresome and ahistorical. A staunch Communist, Breton was nonetheless the first to denounce the totalitarian Stalin when the rest of the French Left turned a blind eye. He never went for Mao like the *Tel Quel* crowd. As leader of a left-wing movement opposed to Hitler, he was on the Nazis' Parisian to-do list, and he only narrowly avoided arrest by Vichy authorities in Marseille, escaping to America aided by the efforts of Varian Fry (a sort of Schindler for lefty artists). Breton's even occasionally criticized for fleeing the Nazis — as if it contradicted his principles — though his accusers tend to lead safe, academic lives. As we see in *Martinique: Snake Charmer* (University of Texas Press, 96 pages, \$19.95), a chronicle of Breton's stop-over between Marseille and NYC, exile's no picnic.

Breton had his flaws, of course, notably sexism and homophobia, yet even these were complicated, given the number of women and gays within the surrealist group. Most of his positions were politically progressive, particularly his anti-colonialism and anti-racism. Where much of the modernist avant-garde (Pound, Eliot, Marinetti, etc.) was avowedly racist, surrealism was the only movement that welcomed black artists as colleagues and innovators. In *Martinique*, in reference to the poet Aimé Césaire (who died only a few months ago, at 94), Breton writes: "It is a black man who handles the French language as no white man today is capable of handling it . . . who is the one guiding us today into the unexplored." (Similarly, Breton would declare the Haitian Magloire Saint-Aude the most important surrealist poet of the post-war period.) Where more sympathetic artists like the Cubists exoticized Africans, Breton identifies with Césaire, "unable to distinguish his will from my own." This



might seem naïve in today's political climate, yet the testimonials by the Martinican and Haitian writers who met Breton in the '40s — translated in Michael Richardson's 1996 book *Refusal of the Shadow* — suggest the feeling was mutual. Maybe it's not so naïve, for surrealism stretches the limits of the possible.

Like many surrealist books, *Martinique* is a hybrid work, alternating between "lyrical language" and "the language of simple information," reflecting "intolerable mal-aise on the one hand and radiance on the other." That Breton could still pursue the poetic marvelous under such trying conditions — on arrival, he's thrown into a concentration by the pro-Vichy regime and, once freed, is constantly shadowed by police — is extraordinary. He was fascinated by Martinique's natural beauty, celebrating, for example, the effect of rainfall on the island in surrealist terms: "If the light is the least bit veiled, all the sky's water pierces its canopy, from a rigging of vertigo, water continually shakes itself, tuning its tall green-copper organ pipes." Not even the uncertainty of his fate could stop Breton's imagination.

This edition of *Martinique* — the first in English — is not without drawbacks, the most egregious being the poor reproductions of André Masson's drawings, seemingly scanned from the French edition. But the translation is admirable. In a society which falsely imagines itself "post-racial," *Martinique* is essential reading. **SFBG**

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#### The Tree of Life TUES, OCT. 28, 7 PM

Hava Volterra's documentary traces her travels from Los Angeles to Israel and Italy in an attempt to come to terms with the death of her Italian-born father. *USA, 2008, 76 minutes · in English, Italian & Hebrew with English subtitles*



#### Facing Windows TUES, NOV. 18, 7 PM

Giovanna, a working class woman, finds that her rocky marriage only worsens when one night her husband brings home a confused old man. As the mystery of the man's past unravels, she faces her need to make difficult choices about her dead-end life. *Italy, 2003, 102 minutes · in Italian with English subtitles*



#### Primo TUES, DEC. 16, 7 PM

A filmed account of Anthony Sher's one-man show, adapted from Primo Levi's *If This Is a Man*. On a spare set, Sher summons the depth of Levi's humanity as he recounts the experience of Auschwitz using only the author's wrenching, understated prose. *Great Britain · 2004 · 110 minutes*

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**BLOGS.**

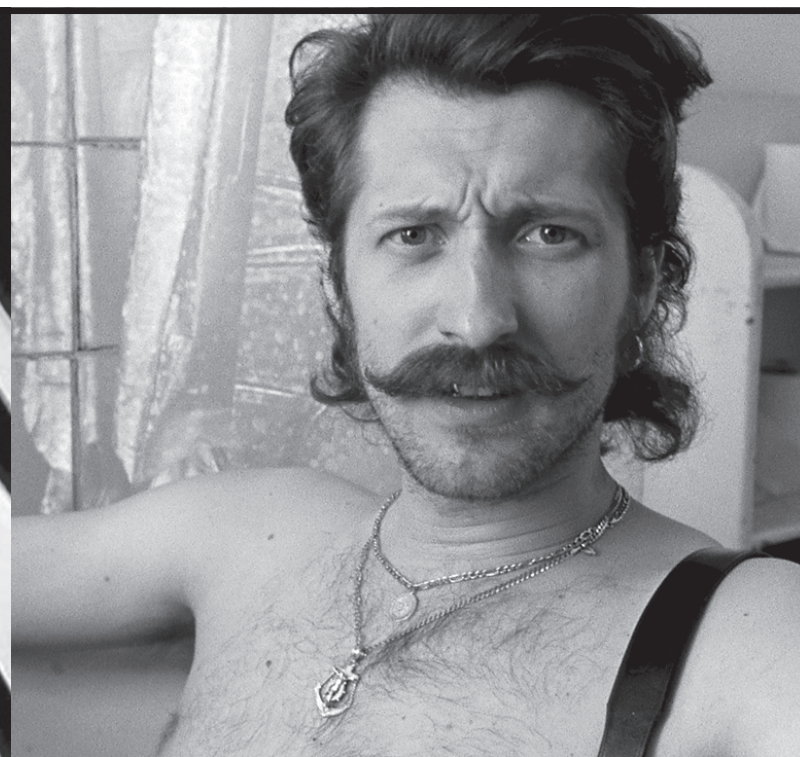
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## film

Who wants to know? Uneven doc *Secrecy* looks at America's affection for subterfuge. At right, *Filth and Wisdom* (starring Gogol Bordello's Eugene Hütz) marks the directorial debut of Madonna — an effort destined to garner far less media frenzy than her recently announced divorce.

FILTH AND WISDOM PHOTO COURTESY OF IFC FILMS



## Full disclosure

*Secrecy* investigates executive power and the need-to-know

By Max Goldberg

> a&cletters@sfbg.com

"If you wouldn't tell Stalin, don't tell anyone." This billboard message casts us back to the New Mexico desert, where a mushroom cloud's worth of paranoia ushered in the modern era of government secrecy. Harvard professors Peter Galison and Robb Moss base their guide to this dark world on interviews with former "secureaucrats" and watchdog lawyers, journalists and scholars. But even without a voice-over, *Secrecy's* editorial threads are clear. There is the B-roll of the pilot carrying that test atomic bomb, for example, fading to black for a muffled explosion before fading back in to a Google Earth image of Manhattan, stained with the debris of the 9/11 attacks. One clandestine mission gives way to another, and a new veil of secrecy spreads with the smoke.

Even as *Secrecy's* former operatives acknowledge the massive intelligence failures leading to 9/11, they're ready to make the case for the increased need for government subterfuge in the War on Terror: what secrecy begets, only secrecy will solve, and every time the gloves come off, the blinders will go on. Against this tide of Cold War

nostalgists, the doubters hardly need sound conspiratorial with 60 years of government abuses at their fingertips. Indeed, the legal precedent for the State Secrets Privilege itself hinges on a bogus case involving a mysterious B-29 accident — 50 years later, it was finally proven that the executive branch went to the Supreme Court not to protect military secrets, but to facilitate a cover-up of Air Force negligence.

*Washington Post* writer Barton Gellman rightly wonders whether anyone exclusively dedicated to maintaining secrecy is in a good position to judge what they're defending. The Bush administration, of course, sacrificed this benefit of the doubt years ago. The State Secrets Privilege cannot be invoked as a cover for criminality, but with an executive branch that reserves the right to define the terms of criminality and confidentiality away from the prying eyes of Congress and the judiciary, there's not much of a chance for checks, let alone balances. As Navy officer and Guantánamo lawyer Charles Swift puts it, "If I can execute you and don't have to tell anyone why, what's left?"

The NSA/CIA reps' telescopic counter-argument — that leaks disrupt the gathering of intelligence — hardly justifies these Constitutional affronts, but Galison and Moss still give the press too much of a free ride in *Secrecy*. Shit slides both ways in this Foucaultian tug of knowledge and power. Those Ari Fleischer press conference replays are only the tip of the iceberg of a culture of credulity and outright fabrication.

There are deeper problems still with

*Secrecy*, starting with the lack of interviews with Pynchonian Web crawlers at the vanguard of the information liberation movement. The filmmakers refer to the paradoxical expansion of access and restriction with a few snippets of local maverick artist-muckraker Trevor Paglen's work and a Google Earth shot of Guantánamo Bay, blacked out just like the sensitive documents of old, but one wants more on the subject. Perhaps more to the point, Moss and Galison do not always come up with satisfying solutions to the problem of how to visually represent a subject that is, by definition, obscure. The filler animations, *X-Files*-style soundtrack and surrealist cutaways to flurries of redacted documents in *Secrecy* are cold leftovers of the Errol Morris school of documentary.

If I'm being hard on Moss and Galison, it's only because so much of the raw interview material is compelling on its own. The information-crusaders, in particular, are natural documentary heroes. Their quest for transparency dovetails perfectly with the moral imperative and epistemological pleasure of the best documentaries. See *Secrecy* for them — make it a double-feature with *Burn After Reading*, and you've got a swell kiss-off to the worst intelligence money can buy. **SFBG**

## SECRECY

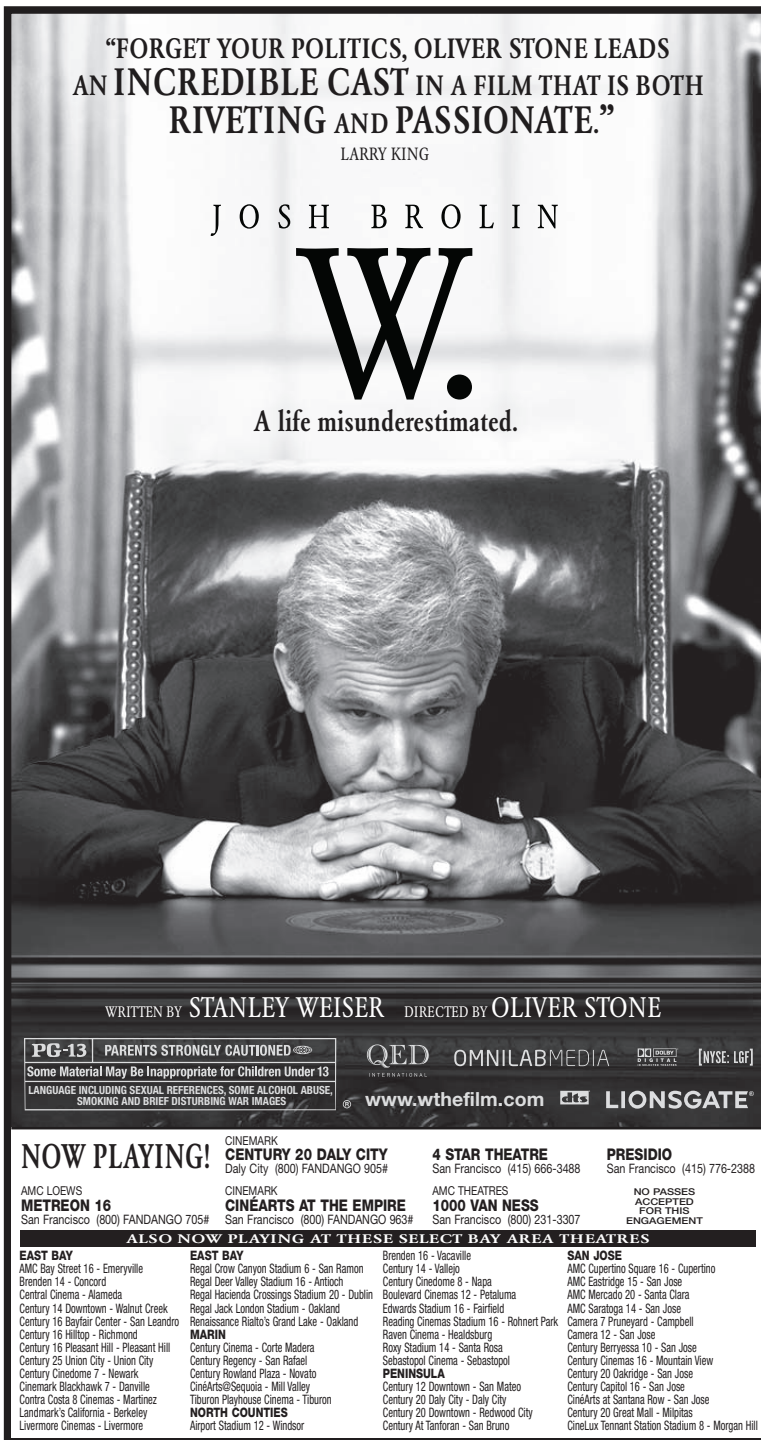
Oct 24–30, check Web site for times, \$11  
Opera Plaza, Van Ness at Golden Gate, SF  
www.sffs.org

## DEEPER AND DEEPER

Everybody has an unlucky-star arena in which they've serially flunked out. Madonna, long successful in so many media, has cinema. Can our hyper-ballsy Material Girl be intimidated by "real" acting, as opposed to music video personae she's done fine by? Maybe. But that doesn't explain why, after 30 years' experience behind cameras, she's made a directorial debut as poorly crafted as *Filth and Wisdom*, which looks cheap and ugly despite all gratuitous visual gimmicks.


That's not even the real problem. Since she got religion, Madonna (like myriad post-hedonist celebrities) thinks she has profound wisdom to share. That renders this wannabe quirky ensemble seriocomedie not just unfunny, but annoying. Gogol Bordello's Eugene Hütz constantly lectures the camera with vapidities like "There's duality in everything." Good. Evil. They co-exist! If that's all Kabbalah offers, bring on the Zoroastrianism. It's hard not to view *Filth and Wisdom* as a prism magnifying its auteur's world view, which doesn't flatter. Characters we're meant to like — Hütz's emigre rocker, ballerina-cum-stripper (Holly Weston), and drug-thieving pharmacist (Vicky McClure) — are snide and resentful. Their sexuality exists to generate \$\$\$. Everyone else is a fool or john. Then there's Richard E. Grant's blind poet, pathos apexing when he fondles and smells books he can no longer read. *Smells*. Seeking to amuse and enlighten, *Filth* feels joyless and pretentious, yet empty. There will be worse 2008 movies. Probably none will make their makers seem quite so smugly unpleasant. **(Dennis Harvey)**  
***Filth and Wisdom* opens Fri/24 in Bay Area theaters.**







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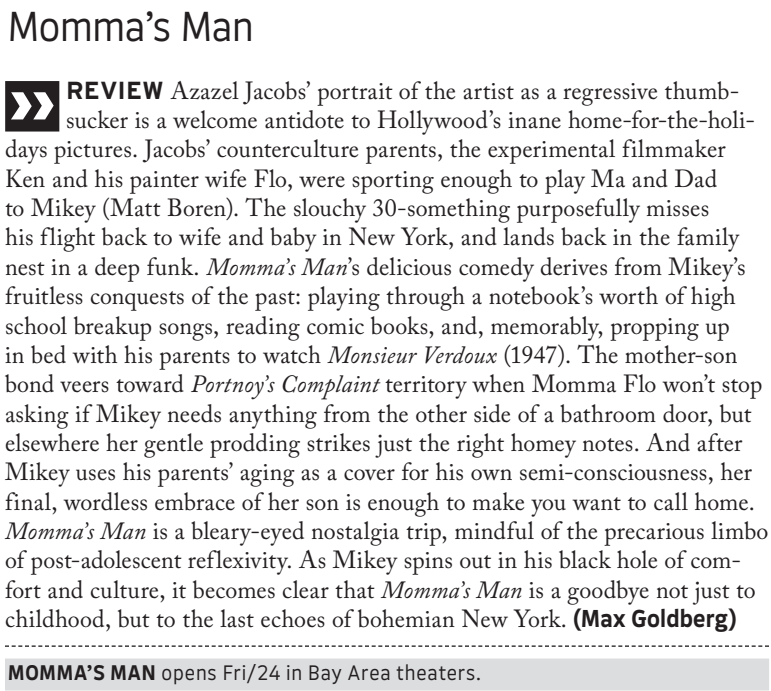
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**SAT/25**

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**Roxie** "A Chat with Melody Gilbert" 12:30.  
*A Life Without Pain* 2:45. *Disconnected* 5.  
*Enlighten Up* 5. *Elvis in East Peoria* 7:15. *Fatman*

**TUES/28**

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**Roxie** *Enlighten Up 7:15. This Dust of Worlds with "North Brother" 7:15. Brave New West 9:30. In a Dream 9:30.*

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**OPENING**

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**Changing** Clint Eastwood directs Angelina Jolie as the troubled mother of a missing boy in 1920s Los Angeles. (2:20)

**Filth and Wisdom** See "Deeper and deeper." (1:24) *Lumiere.*

**Fraulein** At 81 minutes, *Fraulein* feels more like a character study than an actual story. The plot is sparse and, frankly, expendable. What's key is knowing its three women and what unites them: Ruza, Mila, and Ana are all from the former state of Yugoslavia. But while Ruza and Mila have long since paid a life for themselves in Zurich, Ana is just fleeing war-torn Sarajevo. The friendships that develop, particularly between stubborn Ruza and wild



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## OPENING

child Ana, expose their differing views on their origins, as well as the conflicts between pride and survival. At times, *Fraulein* hints at greatness, but it never quite goes far enough. It offers a mere sketch of these women's lives — and though the audience can fill in many of the details, it's hard to develop any sort of emotional connection. Neither dull nor riveting, the saddest part of *Fraulein* is how quickly it's likely to be forgotten. (1:21) *Sundance Kabuki*. (Peitzman)

**Frontrunners** So, apparently there's an election coming up. I heard that somewhere. And so did the producers of *Frontrunners*, who are hoping to capitalize on the current political fervor with the release of this doc, which follows the hotly contested race between gifted teens running for student union president at New York City's Stuyvesant High — arguably the most elite public high school in the country. The final race offers a choice between Hannah, a Tracy Flick-like overachiever, and George, an adorably goony Greek immigrant with a fantastic head of hair. The latter is a naturally likeable character, but the film's even-handed, voice-over-free approach to the proceedings and clunky editing saps the story of any inherent drama. What's really strangely off-putting about *Frontrunners*, though, is the experience of Stuyvesant itself. High school films resonate because the institution is normally a microcosm of society; this one is a monoculture, full of the “intellectual elites” that a certain political party brazenly loathes. It's not *Revenge of the Nerds* so much as *Nerd vs. Nerd*. Oh well, at least the nerds still win. (1:23) *Lumiere, Shattuck*. (Devereaux)

**High School Musical 3: Senior Year** In the Disney universe, senior year means singin' and dancin', not drinkin' and ditchin'. (1:40) *Grand Lake, Marina, Shattuck*.

**The Midnight Meat Train** How is this horror flick, based on a short story by Clive Barker, gonna live up to its luridly intriguing title? (1:40) *Clay*.

## FILM

▶ **Momma's Man** See pick box. (1:34) *Clay*.

**Pride and Glory** It's good cop (Edward Norton) versus bad cop (Colin Farrell) in this New York City-set crime drama. (2:10) *Presidio*.

**Saw V** The fact that the *Saw* sequels keep getting theatrical releases is actually pretty remarkable. You go on with your torture machines, Jigsaw! (1:28)

▶ **A Secret** News that his elderly father has gone missing stirs the memories of melancholic Parisian François' (Mathieu Amalric); he was a sickly, withdrawn child overshadowed by glamorous, athletic parents (Cécile de France, Patrick Bruel). Their strange overreaction when he finds a toy in the attic prompts friendly neighbor Louise (Julie Depardieu) to tell the boy the real truth of his background, and the tragic circumstances under which his guardians became a couple. Based on Philippe Grimbert's novel, veteran director Claude Miller's best film in some time is at core that familiar thing, a family saga darkened by persecution of Jews during the Occupation. But the complex flashback structure — which nimbly cuts between periods over a 50-year span — a surprising erotic streak, and the director's brisk control avoid a sense of cinematic déjà vu. This is juicy, eventful storytelling that doesn't tumble into melodrama. (1:50) *Elmwood, Presidio*. (Harvey)

**Secrecy** See “Full disclosure.” (1:25) *Opera Plaza*.

## ONGOING

▶ **Appaloosa** (1:54) *1000 Van Ness, Shattuck*.

**Ashes of Time Redux** (1:33) *Lumiere, Shattuck*.

▶ **Ballast** (1:36) *Sundance Kabuki*.

**Beverly Hills Chihuahua** (1:30) *Elmwood, Grand Lake, Oaks, 1000 Van Ness, SF Centre*.

**Body of Lies** (2:08) *Empire, Marina, 1000 Van Ness, SF Centre, Sundance Kabuki*.

**Burn After Reading** (1:31) *California, 1000 Van Ness, Piedmont, SF Centre, Sundance Kabuki*.

▶ **City of Ember** (1:35) *1000 Van Ness*.

**The Duchess** (1:45) *Empire, Four Star, 1000 Van Ness, Orinda, Piedmont, Shattuck, Sundance Kabuki*.

**Eagle Eye** (1:58) *1000 Van Ness*.

**The Express** (1:30) *1000 Van Ness*.

▶ **Happy-Go-Lucky** (1:58) *Embarcadero*.

**Man on Wire** (1:34) *Opera Plaza*.

**Max Payne** First there was the vaguely dumb misfire *Shooter* (2007). Then M. Night Shyamalan's summer bomb, *The Happening*, happened. And let's not even get into the bizarre rants against Andy Samberg's forgettable “Marky Mark” *Saturday Night Live* parody. (Lighten up already, guy. It was a joke.) With his titular turn as rogue cop Max Payne, Mark Wahlberg seems hell bent on destroying any shred of artistic and critical respectability left over from his giddy, bravura turn in *The Departed* (2006). Combining a generic revenge tale with a heady dose of Norse mysticism and

corporate skullduggery, the film is a noirish tribute to Big Ideas rendered illogically by small minds. Sure, some of it looks cool (it's based on a pioneering video game), but all the hallucinatory demons and CG snow in the world can't make up for the fact that baddie Beau Bridges' ginormous eyebrows are more charismatic than his be-muscled costar's doped-up delivery. Predicted career trajectory: Wahlberg briefly redeems himself with Peter Jackson's adaptation of *The Lovely Bones* (due next year) and then follows it up with *Rock Star 2*. (1:40) *1000 Van Ness*. (Devereaux)

**Morning Light** (1:55) *Embarcadero*.

**Nick and Norah's Infinite Playlist** (1:30) *1000 Van Ness, SF Centre, Shattuck*.

**Nights in Rodanthe** (1:37) *SF Centre*.

**Quarantine** (1:29) *1000 Van Ness*.

▶ **Rachel Getting Married** (1:57) *Albany, Embarcadero*.

**Religulous** (1:42) *Embarcadero, California, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki*.

**The Secret Life of Bees** (1:50) *Elmwood, Grand Lake, 1000 Van Ness, Oaks, Orinda, Sundance Kabuki*.

**Sex Drive** (1:46) *1000 Van Ness, SF Centre, Shattuck*.

**Sukiylaki Western Django** (1:54) *Opera Plaza*.

▶ **Tell No One** (2:05) *Albany, Opera Plaza*.

**Under the Bombs** (1:38) *Sundance Kabuki*.

**Vicky Christina Barcelona** (1:37) *Four Star, Shattuck*.

**What Just Happened** (2:02) *SF Centre, Shattuck, Sundance Kabuki*.

**W.** Instant nostalgia is a relatively recent phenomenon, exemplified by up-to-the-minute commentary on *Best Week Ever* and the too-soon reenactment of HBO's *Recount*. Naturally, *W.* has more in common with the latter — and for these films, maybe “nostalgia” isn't the right word. It's not about the audience fondly looking back so much as looking back in horror. As far as *W.* goes, though, there's not much else there. Past the appeal of “Hey, I remember that,” the film is decent but not all that insightful. Oliver Stone's portrait of George W. Bush doesn't humanize or vilify — well, at least not any further. It's left-leaning but somehow still neutral, which is especially odd given the movie's October '08 release date. On the other hand, the performances are impressive across the board, and Josh Brolin will likely score an Oscar nod for his spirited portrayal of the man himself. He is to Bush what Tina Fey is to Sarah Palin. How fitting, then, that *W.* is about as profound as your average *Saturday Night Live* skit. (2:25) *Bridge, California, Empire, Four Star, Grand Lake, Orinda, 1000 Van Ness, Presidio*. (Peitzman)

## REP PICKS

▶ **The Magic Mountain** Great literature can be many things — including interminable. That's not the established academic wisdom on Thomas Mann's 1924 novel. But doubtless many who've waded through its minutia-ponderous 900-plus pages (or just tried) will

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understand the sentiment. By contrast this 1981 European production — which closes the Goethe-Institut's "Literature in Motion" series of Mann adaptations — is succinct. Shown over three nights in its full six-hour TV miniseries form (a drastically cut feature was released to theaters first), it's a handsome, multinationally starchy affair. "Neither genius nor idiot," orphaned 24-year-old heir Hans Castorp (Christoph Eichorn) is about to start an engineering career pre-WW1. He vacations by visiting cousin Joachim (Alexander Radszun) at a tuberculosis sanatorium spectacularly situated in the Swiss Alps. There he's first disturbed by, then sucked into, a culture of "treatment" whose wealthy patients believe "illness makes people refined, intelligent, and special." The ultimate indulgent playground for "rich people's problems," the institution embraces hypochondriacs avoiding real-world responsibility as well

as the truly, terminally ill. Soon Hans — encouraged by gloomy if suspect diagnoses — discovers hitherto unnoticed ailments which transform him from civilian guest into another long-term paying client. Also bewitching him is an insular society that raucously gambles, drinks, fucks, and otherwise frolics despite all convalescence. Its colorful personalities are crowned by exotic-erotic Mme. Chauchat (Marie-France Pisier), with whom Hans becomes infatuated. Heightening the book's sexual-surreal factors, director-adaptor Hans Geissendörfer inevitably reduces Mann's philosophical complexity. He

sometimes pitches things too hysterically, as if we might not get the decadence indictment otherwise. Late-arriving, mega-hammy (albeit German dubbed) Rod Steiger doesn't help. But there are many fine performances, particularly from Radszun, Flavio Bucci (as the novel's secular-humanist voice), Fassbinder regulars Irm Hermann and Kurt Raab, plus *Cabaret*'s bisexual aristocrat Helmut Griem. This less-than-definitive screen *Mountain* is nonetheless an engrossing distillation of its principal themes. *Goethe-Institut*. (Harvey) **SFBG**

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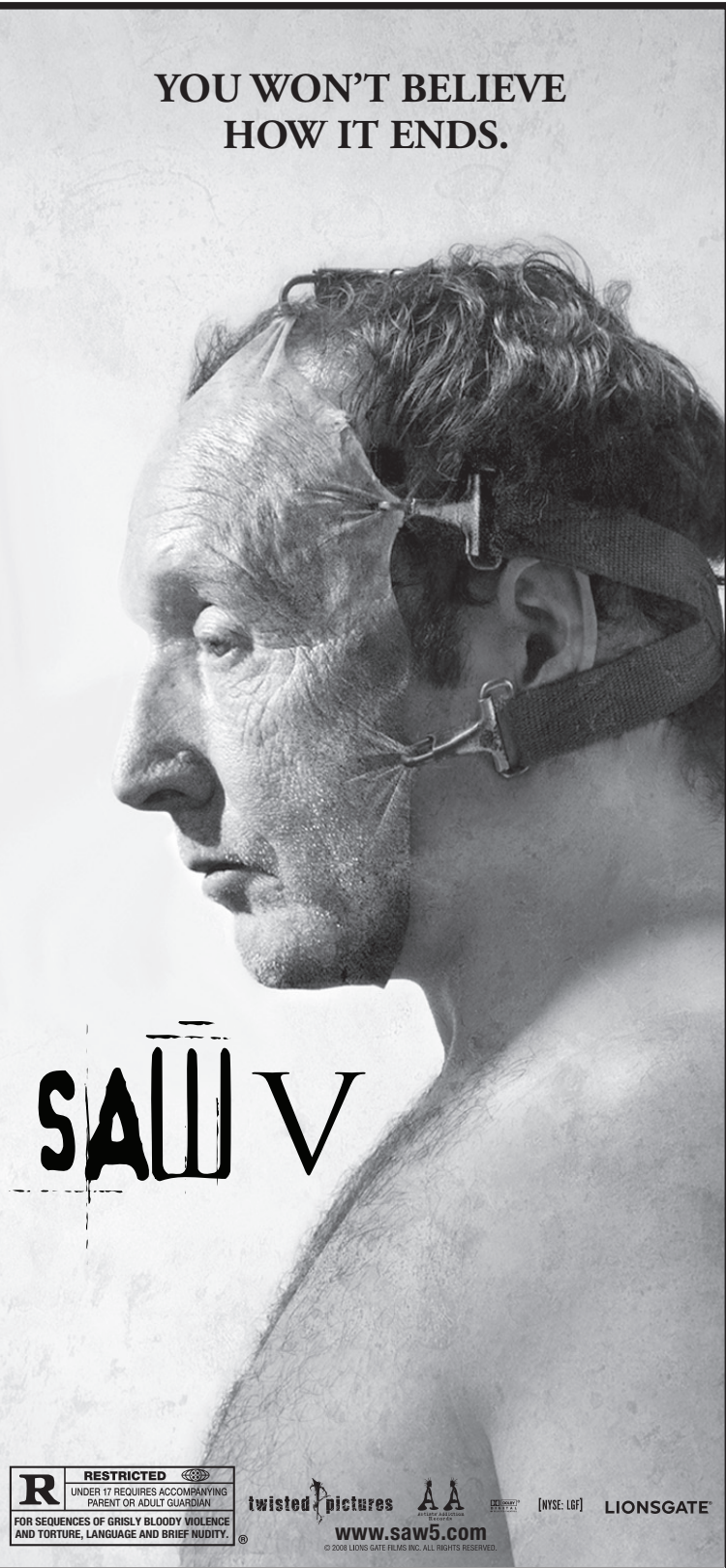
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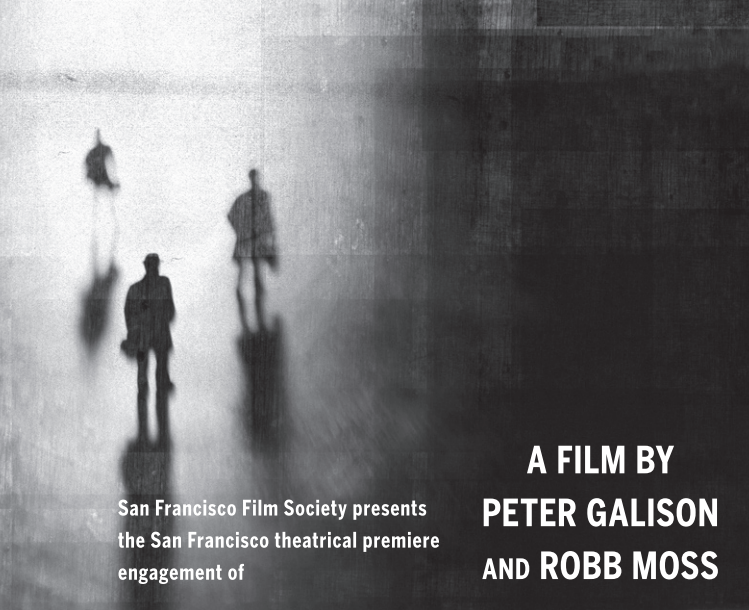
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- Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.
- Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.
- Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.
- UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



## rep clock



Get in the holiday spirit at the Cerrito's Thurs/23 screening of *Frankenstein Meets the Wolf Man*.

Schedules are for Wed/22–Tues/28 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**AMC BAY STREET 16** Off I-80, Powell at Shellmound, Emeryville; [www.baystreet-emeryville.com](http://www.baystreet-emeryville.com). "Animation Film Festival," works by Bay Area teens, Sat, 9:30am.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6-10. Animated films by Larry Jordan, plus music by Ascended Master and Common Eider King Eider, Wed, 7:30. "Political Advertisement VII (1952-2008)," compilation of political ads by video artists Antoni Muntadas and Marshall Reese, Fri, 8. "Other Cinema:" sci-fi works by James June Schneider and others, Sat, 8:30. "Sight and Sound," improvised music and film with musicians Philip Greenlief and SL Morse, and filmmaker Sarah Lockhart, Sun, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$6-10. "Bette Davis Centennial": •**All About Eve** (Mankiewicz, 1950), Wed, 2:10, 7, and **Dark Victory** (Goulding, 1939), Wed, 4:50, 9:40. "Legendary Composer: Nino Rota (1911-1979)": •**Juliet of the Spirits** (Fellini, 1965), Thurs, 12:30, 6, and **Fellini's Casanova** (Fellini, 1976), Thurs, 3:05, 8:45. •**Iron Man** (Favreau, 2008), Fri-Sat, 7 (also Sat, 2:30), and **The Dark Knight** (Nolan, 2008), Fri-Sat, 9:30 (also Sat, 4). "Lean Sundays": •**Ryan's Daughter** (Lean, 1970), Sun, 2:30, 7.

**CERRITO** 10070 San Pablo, El Cerrito; [www.cerritospeakeasy.com](http://www.cerritospeakeasy.com). \$10. "Thrillville's Halloween Hellabaloo:" **Frankenstein Meets the Wolf Man** (Neill, 1943), plus a live performance by the Hubba Hubba Revue and special guests Mr. Lobo and the Queen of Trash, Thurs, 9.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$5.50-9.25. **Ashes of Time Redux** (Wong, 2008), call for dates and times. **Ballast** (Hammer, 2008), call for dates and times. **Boogie Man: The Lee Atwater Story** (Forbes, 2008), call for dates and times.

**CLAY** 2261 Fillmore, SF; (415) 346-1124. **Pig Hunt** (Anderson, 2008), Thurs, 7:30. This show, \$12.50; for more info, visit [www.sffs.org](http://www.sffs.org). "Late Night Picture Show:" **The Crow** (Proyas, 1994), Fri-Sat, midnight. These shows, \$8-10.50; for more info, visit [www.landmarkafterdark.com](http://www.landmarkafterdark.com).

**CLIF BAR HEADQUARTERS** 1610 Fifth St, Berk; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-30. "Wild and Scenic Environmental Film Festival," Thurs, 5.

**DELANCEY STREET FOUNDATION** 600 Embarcadero, SF; [www.heartsandmindsfilm.org/sfbayfest](http://www.heartsandmindsfilm.org/sfbayfest). \$9 (fest passes, \$20-30). "Hearts and Minds Film Festival," Sat, 11am. Films on sustainability, civil rights, and international human rights, as well as youth-made works. Festival also screens Sun/26, noon, Laney College Theater, 900 Fallon, Oakl.

**DREAM INSTITUTE** 1672 University, Berk; (510) 845-1767. \$12. "Cinema Dreaming:" **Nosferatu** (Murnau, 1922), Fri, 7.

**GOETHE-INSTITUT** 530 Bush, SF; (415) 263-8768, [www.goethe.de/sanfrancisco](http://www.goethe.de/sanfrancisco). \$5. "Literature in Motion: Thomas Mann": **The Magic Mountain Part One** (Geissendörfer, 1981), Tues, 7.

**HUMANIST HALL** 390 27th St, Oakl; [www.humanisthall.org](http://www.humanisthall.org). \$5. **The Take** (Lewis, 2004), Wed, 7:30.

**LEGION OF HONOR** Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, [www.museumtix.com](http://www.museumtix.com). \$20 (includes admission to the special exhibition, "The State Museums of Berlin and the Legacy of James Simon"). "Cinema Supper Club: The Berliner Film Fest": **Metropolis** (Lang, 1927), Thurs, 8.

**OAKLAND MUSEUM OF CALIFORNIA** James Moore Theatre, 1000 Oak, Oakl; [www.pbs.org/independentlens/getinvolved](http://www.pbs.org/independentlens/getinvolved). Free. **Lioness** (McLagan and Sommers, 2008), Wed, 6:30. Film repeats Tues/28, 6pm, San Francisco Public Library, 100 Larkin, SF.

**OPERA PLAZA** Van Ness at Golden Gate, SF; [www.sffs.org](http://www.sffs.org). \$11. **Secrecy** (Moss and Galison, 2008), Oct 24-31, check web site for times.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. "Envisioning Russia: A Century of Filmmaking": **Bed and Sofa** (Room, 1927), Wed, 7; **The Mirror** (Tarkovsky, 1974), Fri, 6:30; **The Russian Question** (Romm, 1947), Sat, 8:45. "No Wave: The Cinema of Jean Eustache": **A Dirty Story** (1977), Wed, 8:40. "I Love Beijing: The Films of Ning Ying": **For Fun** (1992), Thurs, 7:30; **On the Beat** (1995), Fri, 8:30; **I Love Beijing** (2001), Sat, 6:30; **Railroad of Hope** (2001), Sun, 1:30; **Perpetual Motion** (2005), Sun, 4; "Master Class with Ning Ying," Mon, 4 (free admission). **Ghost World** (Zwigoff, 2001), Sun, 6:30. With director Terry Zwigoff and author Daniel Clowes in person. "Alternative Visions:" "My Hand Outstretched: Films by Robert Beavers," Tues, 7:30.

**PIEDMONT** 4186 Piedmont, Oakl; (510) 464-5980, [www.landmarktheatres.com](http://www.landmarktheatres.com). \$8. "Cult Classics

Attack 2": **The Shining** (Kubrick, 1989), Fri-Sat, midnight.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$5-8.50. **American Teen** (Burstin, 2008), Wed, 2, 7:15, 9:20. **The Breakfast Club** (Hughes, 1985), Thurs, 7:15, 9:15. **Tell No One** (Caunet, 2006), Fri-Sat, 7, 9:35 (also Sat, 2, 4:30). **Man on Wire** (Marsh, 2008), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **The Lost Skeleton of Cadavra** (Blamire, 2001), Tues, 7:15, 9:15.

**RIPTIDE** 3639 Taraval, SF; [www.riptidesf.com](http://www.riptidesf.com). Free. **Zombies of Eureka** (Olsen), Tues, 9:30.

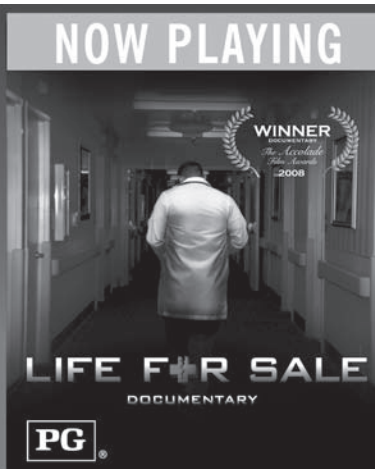
**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-10. San Francisco DocFest, through Nov 6. See film listings. "Midnight Circus Extreme Asian Cinema:" **The Machine Girl** (Iguchi, 2008), Fri, midnight; **Tokyo Gore Police** (Nishimura, 2008), Sat, midnight.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; [www.sfpl.org](http://www.sfpl.org). Free. **The Kite Runner** (Forster, 2007), Thurs, noon.

**STAGWERX** 533 Sutter, SF; [www.watchoutfilm.com](http://www.watchoutfilm.com). **Watch Out** (Balderson, 2008), Wed, 8. Film also screens Thurs/23, 7:30pm; El Rio, 3158 Mission, SF; and Fri/24, 9pm, Center for Sex and Culture, 1519 Mission, SF. **SFBG**

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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314255-00 The following person is doing business as **YOGA COCOON; COCOON YOGA**, 2051 Harrison St., San Francisco, CA 94110. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **October 22, 29, November 5, 12, 2008. L#430401.**  
**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314303-00 The following person is doing business as **BACKSTAGE**, 219 Balboa St., San Francisco, CA 94118. Ashley Fong, 1654 30th Ave., San Francisco, CA 94112; Rafael Amador, 201 Harrison St.#823, San Francisco, CA 94105. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date Sept 1, 2208. Signed Ashley Fong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Sep 10, 2008. **October 1, 8, 15, 22, 2008. L#430101.**  
**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314364-00 The following person is doing business as **DASHETC**, 1351 Folsom St., San Francisco, CA 94103-3830. Julian Prince Dash, 1351 Folsom St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/11/08. Signed Julian Prince Dash. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 11, 2008. **October 22, 29, November 5, 12, 2008. L#430403.**  
**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0314697-00 The following person is doing business as **PORTOFINO LIQUOR & DELI**,4401 Green Blvd., San Francisco, CA 94118. S&Q Ventures LLC,170 King St. Unit 906, San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kevin Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lana Lee on Sep 25, 2008. **October 1, 8, 15, 22, 2008. L#430102.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545444. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Vitali Iourtchenko for change of name. TO ALL INTERESTED PERSONS: Petitioner **VITALI IOURTCHENKO** filed a petition with this court for a decree changing names as follows: Present Name: VITALI IOURTCHENKO. Proposed Name: **VITALY YURCHENKO**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 9, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 6, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 6, 2008 by Gordon Park-Li, Clerk. Elias Butta, Deputy Clerk. **October 8, 15, 22, 29, 2008. L#430201**  
**STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME** The following person is doing business as **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/5/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430406.**  
**STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME** The following person is doing business as **SMOG CHECK & TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/22/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430405.**

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# connections

## > women seeking men

### GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

### SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

### ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/W/M, 49-63, N/S. Prefers San Francisco area. ☎651494

### OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. ☎262074

### MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

### LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. ☎270631

### SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

### WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

### VERY YOUTHFUL SENIOR

N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. ☎280138

### FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

### PERSONABLE AND HONEST

Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. ☎297201

### SEEKING LTR

Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. ☎297204

### WELL-ROUNDED WOMAN

Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. ☎297206

### WORTH THE CALL

Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. ☎297209

### NURTURING SINGLE WOMAN...

goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. ☎281896

### GOOD VALUES

Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. ☎281902

### FRIENDLY BUT SHY

Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, night-clubs. Seeking male, 40-60, for casual dating. ☎281903

### ONE GOOD WOMAN LEFT

Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. ☎281908

### AMBITIOUS

Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

### FRIENDSHIP FIRST

Nurturing, adaptable, sophisticated female, 50s, loves coffee shops, beaches, biking, watching television. Seeking similar man, 50s, for friendship or more. ☎281912

## > men seeking women

### BLACK LADIES ONLY

WM seeks African-American ladies who enjoy oral pleasure from a WM. Reciprocity and intercourse are not required. ☎284333

### LOOKING FOR YOU!

SBM, 18, likes going out and having fun, partying, playing football with the guys. Looking for SBF, 19-25, for possible relationship. ☎295354

### ARE YOU THE ONE?

SHM, 45, 5'6", 160lbs, enjoys going to baseball games, jogging, sports bars. Looking for SF, 30-46, for friendship possibly leading to more. ☎296399

### HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

### MUSICIAN

BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. ☎263071

### DRAMA FREE

SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. ☎266810

### SEEKING LONELY GRAND-MA...

58+, who is interested in meet a 45-year-old, clean-cut, healthy, good-looking WM, widower, for companionship and good times. Size and appearance unimportant. ☎273735

### COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

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### DINNER AND A MOVIE?

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### HEY! CHECK ME OUT!

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## > men seeking men

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### ORAL SUBMISSION

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## > women seeking women

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## psychic dream astrology

OCT. 22-28

### ARIES

**March 21-April 19**

This week, be balanced, bold, and assertive. Take cues from recent events with your peeps to ensure that your future is all you hope for. Share your ambitions, and include others while you enjoy your independence.

### TAURUS

**April 20-May 20**

You run the risk of burning yourself out. But with some care and composure, you can be at the top of your game. It's like the end of an era for your sign, though some of you will feel it more profoundly than others. Find closure where needed before you move ahead.

### GEMINI

**May 21-June 21**

You are in the midst of a major shake-down, Gem. You need to loosen some attachments to people, attitudes, or habits. Let go of what holds you back, even if it's a hot date, an indulgence, or an old and beloved custom. Right now, the dreaded phrase "for your own good" is an important one to heed.

### CANCER

**June 22-July 22**

Feelings are like clouds — we gaze upon them, projecting into their shape, imagining their meanings as they drift by. The way for you to get present with your ever-shifting mists of emotion is pretty simple: Take the time to be open and *perceive*. Leave your agendas behind and chillax with your tender self this week.

### LEO

**July 23-Aug. 22**

Let things develop on their own, Leo. Everything is happening, for better or worse, in its own perfect time. Engage in your relationships with openness and trust. You've made your choices and now you've gotta firmly stand by them. Take advantage of the possibilities by listening to your heart and trusting your gut.

### VIRGO

**Aug. 23-Sept. 22**

You may be struggling with some disappointments, but they are charged with momentum. Let your problems inspire you to change and improve your life. Looking back can provide insight on how you got where you are today, but be wary of too much energy spent on what was. Get moving!

### LIBRA

**Sept. 23-Oct. 22**

Don't put too much stock in your head trips. Mental anxiety is not intuition, Libra. Now is the time to deal with the real, and deal with it practically. Move forward with your affairs in order. Having a clear plan will help you take the necessary risks to move beyond your personal limitations.

### SCORPIO

**Oct. 23-Nov. 21**

You are ready for change, to execute plans, and to make things happen. Your sense of self is intact — you've just got to trust it! Be smart about your timing as you put yourself out there. Even if you are ready for movement, others may not be; for best results, invest in yourself and

your environment in tandem.

### SAGITTARIUS

**Nov. 22-Dec. 21**

Passion can turn to bad-juju-egomania if you're not careful, Sag. Your inner strength is tough enough to be the catalyst for much-needed change in your relationships. Employ peace-inspired action or movement towards reconciliation.

### CAPRICORN

**Dec. 22-Jan. 19**

Screw half-hearted compromises! Don't settle for less than the best before you try for the latter. God wouldn't have given you balls if she didn't want you to use 'em, Cap. Your fears are nothing new, so why treat them like some profound revelation? Push beyond your worries as you take some risks.

### AQUARIUS

**Jan. 20-Feb. 18**

In your drive to be easygoing, you risk repressing your feelings. This isn't the time for conservatism, Aquarius. You are brimming full of true insights, if only you scratch beneath your tra-la-la surface. To put yourself out there for love, you may need to slow down and catch up with your true self.

### PISCES

**Feb. 19-March 20**

You are in a place of low self-esteem and worst case scenarios. Ouch! Take all crap-piness this week as motive and opportunity to change your perspective. You are being called upon to have deeper understanding of yourself and your place. Don't be a victim — stand up and take charge. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an individual astrology or intuitive reading at [psychicdream@sfbg.com](mailto:psychicdream@sfbg.com).

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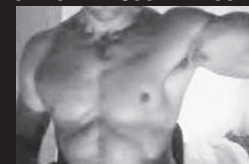


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## Cougar Den

By Andrea Nemerson  
> andrea@altsexcolumn.com

Dear Andrea,

I appreciated your response to *Older and Wiser* ["Sunrise, Sunset," 9/24/08], the late-20s woman who is planning marriage and kids with her late-50s boyfriend.

Fourteen years ago, when I was 26, I met my husband, who was then 58. We've stayed together through thick and thin, and we love each other enormously. It has pained me over the past decade to realize that, even when the woman in question has her own accomplishments and is not a "bimbo", and even when the man in question is appealing and interesting (neither a Donald Trump nor a philandering cad), still the nasty stereotypes abound. British comedian Graham Norton, for instance, refers to Catherine Zeta-Jones (39, married to Michael Douglas, 64) as "that gold-digging Welsh whore."

I find that otherwise thoughtful women I meet, acting on a mixture of feminism, anger, and what I infer to be unacknowledged personal pain or fear, seem too willing to continue such stereotypes, and I hesitate to open up to women I would otherwise think of as potential friends. I have hoped that as increasingly empowered women realize that they can date younger men if they choose, the rage over the double-standard and the fear of abandonment and dwindling romantic options will begin to fade.

Then *SNL* comes along with, among other bits that belittle older women, their despicable new "Cougar Den" skit, mocking sexually-active older women as ridiculous and disgusting. Fuck you, *SNL*!

These mean-spirited portrayals are destructive. I've attempted to convey this message through other venues and have been ignored. I remember a few years ago, you wrote that the only regrettable mixed union between adults is "the always unfortunate nice person/asshole combo" — so maybe you'll see my point and print this.

Love,  
Love My Older Spouse

Dear Love:

Ha, that's a pretty good line. Thanks for remembering it.

I hadn't even thought about *SNL* in years until the recent gratifying return of Tina Fey, but now that you mention it (you didn't), I have conceived a visceral loathing for Sarah Palin so intense that I couldn't even watch the debate for fear of feeling too sick to cook dinner. Yet I've still managed to be offended, feministically-speaking, by some of the endless harping on her supposed babe-itude. Can we not leave her legs (slender and therefore officially babe-ly) and Sen. Clinton's, which

have been judged unacceptably stumpy, and everyone else's out of the equation, and judge the candidates on their merits? Gov. Palin, for instance, doesn't have any. We win!

As for "cougars," I have puzzled over the sudden emergence of the stereotype and the unquestioned assumption that the women it is applied to deserve ridicule. After a spate of popular-media articles in the 1990s about older women and their younger men, I suppose some degree of backlash was inevitable. Still, I, like you, am nonplussed by the degree of venom spit at any woman of a certain age who not only dares to date above her age-determined station, but to do anything for fun at all beyond book club, knitting, and golf.

Don't you think, though, that the reaction of some older women to a young one seen with a man old enough to be the first woman's first husband is understandable? We can claim the right to date younger men all we like, but who's to say that most younger men will be interested? And there are still legions of old coots advertising for "fit, slender" young things in the personals. There is still a media-driven double standard keeping George Clooney in the "sexy lead" seat while Glenn Close and Cybill Shepherd have to play doughty moms and, yes, cougars. Even the accolades heaped on the glorious Helen Mirren in recent years have a faint aspect of the freak show about them: "Step up and see the 60-something woman who is still sexually attractive!" These forces are still powerful enough to make your fond wish for a time when older women will inevitably gaze upon your union with one of their own with bland approval still a bit of a pipe dream. As long as older women with a sex drive, and indeed any juice at all left in them, are laughed and pointed at, some will still look at a young woman who scoops up one of the few available men in their bracket as whatever the opposite of a cougar might be. Minx. Bitch. Gold-digging (Welsh) whore. Sad, and frustrating, but human.

Incidentally, I was curious about the origin of "cougar" in this context and found an article dating it to the founding in 1999 of Cougardate, an online dating site. A book, *Cougar: A Guide for Older Women Dating Younger Men*, by Valerie Gibson, came along in 2001. As you can see, these were guides for women, so the term, even with its "rapacious animal" connotations, wasn't even meant pejoratively. The nastiness accrued to it gradually, it seems, and inevitably. If it's about women actually wanting sex, that's gonna happen.

OK, now I'm mad too.

Love,  
Andrea

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**GIRL TALK**  
10/27-28 Fillmore

**BOB HARP**  
10/28 El Rio

**FUJIYA & MIYAGI**  
10/28 Independent

**MY REVOLVER ZODIAC DEATH VALLEY TRAINWRECK RIDERS**  
10/29 Bottom of the Hill

**CRYSTAL CASTLES**  
10/29-30 Independent

**THE BOTTICELLIS THE MUMLERS**  
10/30 Bottom of the Hill



**THE BLACK KEYS DR. DOG**  
10/30 Fillmore

**MORRIS DAY DORANDO W/ NINO MOSCUELLA**  
10/31 Grand Ballroom

**THE BLACKS THE RED VERSE**  
10/31 Hemlock Tavern



**HOT TUB**  
10/31 Rickshaw Stop

**SCISSORS FOR LEFTY WHITE LIES**  
11/1 Rickshaw Stop

**LYKKE LI**  
11/1 Independent

**THE LOVEMAKERS THE HEAVENLY STATES**  
11/1 The Uptown

**ROKY ERICKSON**  
11/1-2 Great American Music Hall

**THE SPINTO BAND FRIGHTENED RABBIT**  
11/1-2 Bottom of the Hill

**SHE & HIM**  
11/2-3 Bimbo's

**CITIZEN COPE**  
11/3 Palace of Fine Arts

**DIPLO**  
11/3 Great American Music Hall

**RAY LAMONTAGNE**  
11/3 Paramount Theatre

**CRYSTAL STILTS ZACH HILL**  
11/4 Bottom of the Hill

**THE DODOS KELLY STOLTZ**  
11/6 Bimbo's



**ROGUE WAVE**  
11/7 Independent

**METHOD MAN REDMAN**  
11/7 Grand Ballroom

**MASTER/SLAVE**  
11/7 Hemlock Tavern

**LOQUAT**  
11/8 Bottom of the Hill

**THE KEV CHOICE ENSEMBLE**  
11/8 The Uptown

**TV ON THE RADIO THE DIRTBOMBS**  
11/9 Warfield

**THE KING KHAN & BBQ SHOW**  
11/9 Great American Music Hall

**CROOKED FINGERS PORT O'BRIEN**  
11/11 Great American Music Hall

**MASON JENNINGS**  
11/13 Fillmore

**DARKER MY LOVE**  
11/13 Independent

**TY SEGALL THE SPLINTERS**  
11/14 Hemlock Tavern

**THE BREEDERS**  
11/14-15 Slim's

**JOAN BAEZ**  
11/18-19 Herbst Theatre



**KRS-ONE**  
11/21 Red Devil Lounge

**OR, THE WHALE**  
11/21 Cafe du Nord



**O'DEATH**  
11/21 Bottom of the Hill

**LYRICS BORN**  
11/26 Independent

**NAS**  
11/28 Warfield

**AC/DC**  
12/2 Oracle Arena

**WU-TANG CLAN**  
12/3 Grand Ballroom

**THE MORNING BENDERS**  
12/5 Rickshaw Stop

**OZOMATLI**  
12/11-14 Fillmore

**MUDHONEY WOODEN SHIPS**  
12/12 Independent

**VEINNA TENG**  
12/13 Palace of Fine Arts

**METALLICA**  
12/20 Oracle Arena

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